

CINEFANTASTIQUE



SPRING 1972

\$1

Interview with film
director Paul Wendkos

Mark Wolf on
Fantasy Film Animation

Previews of MOON CHILD,
FLESH GORDON and
DRACULA TODAY

Photos, News and Reviews
of the world of Horror,
Fantasy and Science Fiction Films

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SPRING

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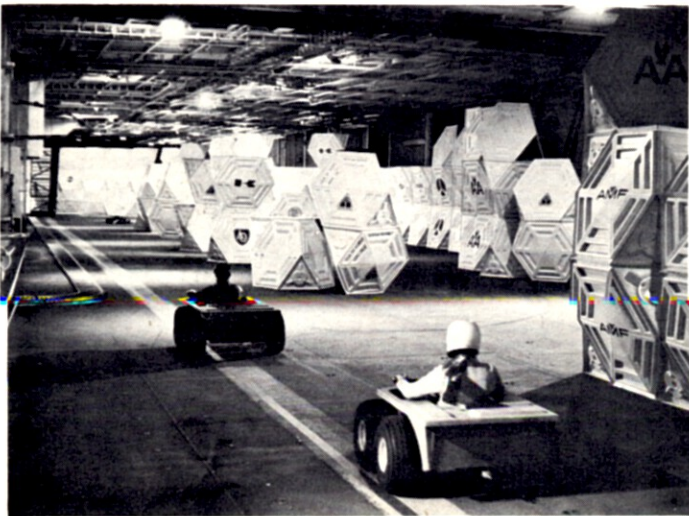
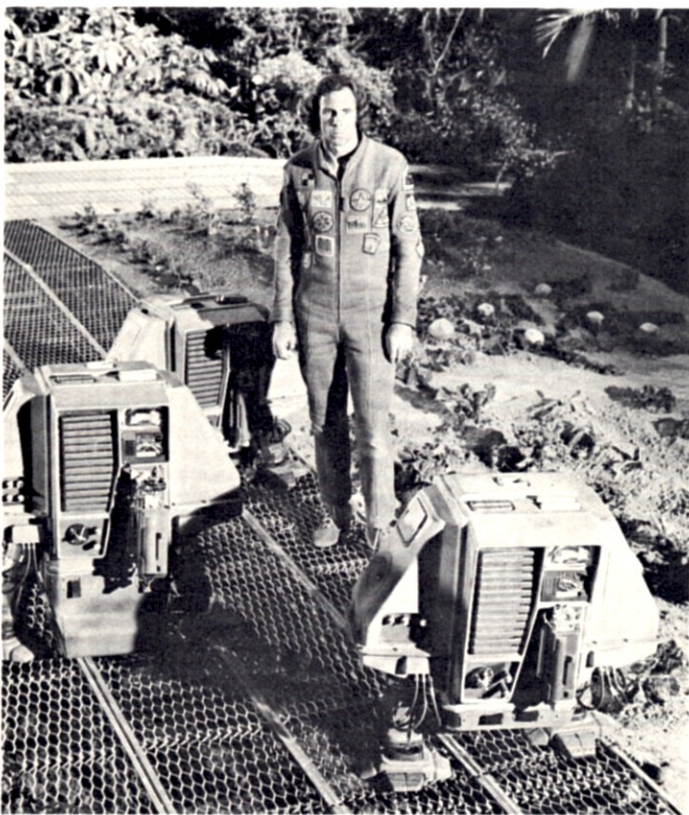
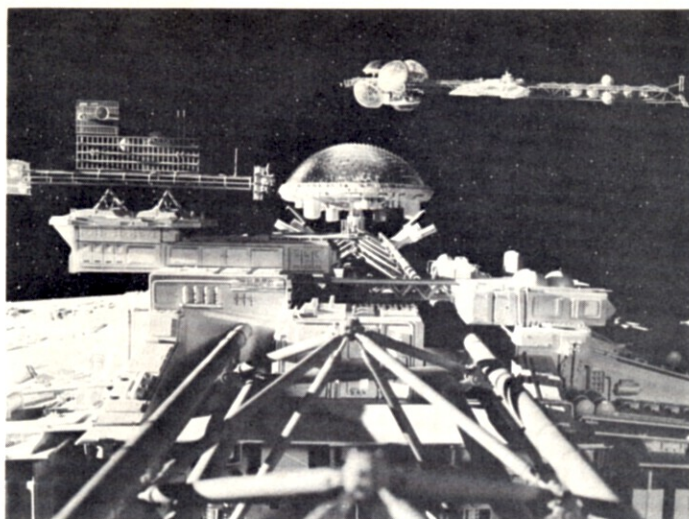
NUMBER 1

SENSE OF WONDER

Welcome to the second volume of CINEFANTASTIQUE, now beginning our second year of publication as the world's only review of horror, fantasy and science fiction films. It is our firm belief that this genre is one of the most vital segments of today's filmmaking activity. A recognition of the improving status of filmed fantasy has been slow in coming in critical circles because the handful of operant cinema publications refuse to accept or discuss its burgeoning accomplishments as a phenomena or in a serious light, and those few publications which address themselves to the fantasy film genre in particular have buried themselves in the past and are hardly more relevant today than the films of thirty-odd years ago which they dote on. Our purpose in publishing CINEFANTASTIQUE is to examine what is happening now on the fantasy film scene, and to bring some recognition and some sense of direction to its developing preeminence as a cinema form of the seventies. By no means does this signify our neglect for the achievements of the past which we will continue to cover extensively and in detail in major articles, however our emphasis must be on films today, because fantasy films are better than ever before, and only still a relatively undeveloped form with vast and exciting potential. Stick with us and watch the genre as it grows.

In this issue we offer the second, and long awaited, installment of Mark Wolf's continuing article on The History and Technique of Fantasy Film Animation, which confines itself to a rather technical examination of the optical processes used to combine live action with miniature animated models. The editor, with his Bachelor of Science degree in Physics, was somewhat dismayed at first at having an article at once as dry and as confusing as textbook physics. It recalled to me what a professor had once said about the learning process in physics which was equally true for Mark's article: the first time you read it, it is totally confusing and incomprehensible; the second time you read it, you say to yourself, I've seen that before; and the third time you read it, you say to yourself, oh hell, I know that! If you're interested enough in animation to stick with this article, by the third reading you'll begin to feel a little bit of an expert, and if not, just a cursory reading will give you a vague

Scenes from Universal Pictures new science fiction film, SILENT RUNNING, currently in release. Douglas Trumbull directed the story of the relationship of men and machines in the year 2072 for Gruskoff-Trumbull Films. Trumbull is the technical genius behind the special effects designed by Stanley Kubrick for his 2001: A SPACE ODYSSEY. Bruce Dern (pictured left and middle right), Cliff Potts, Ron Rivkin and Jesse Vint play astronauts involved in deep space exploration. SILENT RUNNING is the most prestigious science fiction production to come along since 2001: A SPACE ODYSSEY. Its performance at the boxoffice will influence, in large part, the quality of all future filmed science fiction.



idea of what's going on behind the camera. This is not to mention the fascinating photos which Mark has assembled for illustrations this time, which we assume everyone will find of interest. In sending the article in, Mark wrote in its defense: "I am afraid that your reaction will be shock and a subtle blend of horror when you read the piece --but I think it will be warmly received. Every letter I get asks 'How did they do ...' and it takes me an hour and several pages to go back to the basics and explain 'How did they do ...' Here it is in black and white for anyone who wants to know." I say, it's about time.

Also of interest this issue for animation fans is news of Ray Harryhausen's new project and Dennis Allen's animated King Kong commercial for Volkswagon, both to be found in the Coming section of News and Notes.

The interview this issue, conducted by Dale Winogura, spotlights talented director Paul Wendkos who first caught my eye with his surprisingly well done television film for CBS, THE BROTH-ERHOOD OF THE BELL (reviewed 2:22). I then had some catching up to do when I learned he had directed FEAR NO EVIL, a telefilm pilot featuring Louis Jourdan as an investigator into occult phenomena. I had seen this film's companion feature, RITUAL OF EVIL, featuring the same character but a different director, and its straightforward and uninspired handling of the supernatural motif had steered me away from the Wendkos film. I did manage to finally catch up with it as a late night feature in syndication, and it proved to be one of the finest films of the occult I've ever seen, and of a quality completely unexpected of a television feature. Both films tend to show that talented people can work within the framework of television and still produce outstanding features. His television films and his recent feature for 20th Fox, THE ME-PHISTO WALTZ, all exhibit the same stylistic approach to fantastic filmmaking. Wendkos creates a visual mood, with his ominous low-key lighting, demented camera angles, and sometimes dazzling optical effects, in which the occult and the supernatural seem to belong. Wendkos, unfortunately, has little regard for his highly attuned affinity for the fantastic, and we can only hope that he continues to put it to good use within the genre.

Dale Winogura also interviews director Alan Gadney to preview his forthcoming feature from American Media Productions, MOON CHILD, starring John Carradine and Victor Buono. Also previewed this issue are the special effects in FLESH GORDON, a sexploiter being toned down for the mass market, and Hammer's next entry in their Dracula series, DRACULA TODAY, completed for release in England and the world by Warner Bros.

Dale Winogura is a free-lance writer working out of Hollywood who will be keeping an eye on the fantastic film activity in film city for CINEFANTASTIQUE readers. Our very next number, available in June, will be a Special Planet of the Apes issue featuring a unique coverage of the first three Planet of the Apes films and a preview of the one now in preparation, CONQUEST OF THE PLANET OF THE APES. Apjac Productions has turned over their files and their personnel to our scrutiny, and Dale has busied himself in arranging interviews with anyone having a creative hand in bringing the series to the screen. He put in a hasty call the other night to report on his progress and mentioned that Arthur P. Jacobs felt very enthusiastic about Paul Dehn's original screenplay for the new film, while discussing his role as producer over lunch at the 20th Century Fox commissary. Dale has been on hand to cover the shooting of CONQUEST OF THE PLANET OF THE APES, which began filming in January, and will report his first hand impressions of the filming of a major Hollywood science fiction film.

LETTERS

PORTRAIT OF JENNIE

CINEFANTASTIQUE #3 is a beauty! As long as you supply gems like your Rasputin article in #1, Mark Wolf's installment on animation movies in #2, and the PORTRAIT OF JENNIE piece by Dennis S. Johnson in this present issue; I, sanguine wretch that I am, will not be bothered by the continuing absurdities in the critiques.

Mr. Johnson's evocative panegyric is the best thing in #3. It is, however, in need of some additions and amendments, which I offer here--along with some gratuitous opinions.

Apparently Mr. Johnson cites the other two Selznick releases in which Miss Jones and Mr. Cotton both appear simply because they are that--Selznick releases. However, Jones and Cotton weren't "teamed," as Mr. J states, in either film. Miss Jones played opposite her then husband, Robert Walker, in *SINCE YOU WENT AWAY*; and, if Mr. J had got a good squint through all those GWTW-ish sunsets, he would have found Gregory Peck as her main love interest in *DUET IN THE SUN*.

It's strange that, rather than ignoring it altogether, Mr. J didn't make a special point of mentioning the only other real teaming of Jones and Cotton outside of *JENNIE*: the 1945 Hal Wallis/Paramount production, *LOVE LETTERS*. *LETTERS* was a preliminary to *JENNIE* with the same stars, the same director, and a screenplay based on Chris Massie's 1944 semi-fantasy novel about a mentally scarred World War I veteran who has an ill-fated romance with a time-lost amnesiac (it was updated to World War II, of course). Just as the Selznick Organization didn't know how to handle *JENNIE*, the ad boys at Paramount didn't know what to do with *LETTERS* and tried to sell it as a thriller ("Love Letters Leading To Murder... Hiding Exquisite Bliss!"). Despite such misrepresentations and the fact that *LETTERS* was--with the exceptions of beautiful sets by Hans Drier and an equally beautiful score by Victor Young--an inferior film, it was a boxoffice success. A point that was undoubtedly taken into consideration when the same stars and director were brought together for a similar romance.

Mr. J offers that last storm lashed embrace as evidence of *JENNIE*'s sporadic pretentiousness. I think a more pertinent example is the stilted religiosity of the scenes with Mother Mary of Mercy and Captain Cobb. Neither character is to be found in the book.

I wonder where Mr. J picked up the idea there was a pair of gloves in the newspaper package Jennie left behind after her first meeting with Eben? Certainly not from the novel in which there isn't any package. I can only suppose Mr. J got hold of an early draft of the

script. In the picture it's a scarf that Eben finds wrapped in the paper. A piece of printed silk that is, as Gus says when he's shown it at the Alhambra, "A pretty big scarf for a little girl." It's this scarf with which Eben is left after the sea takes Jennie. A significant change from the book made the device of the scarf necessary. The film's Jennie, unlike Nathan's original, comes from beyond death. So, lest we think Jennie merely apparitional, the scenarists give us the scarf as "proof" of her reality.

The book's heroine is a "before" part of a living Jennie who occupies a space in the world at the same time as Eben. The novel's permutations of time and space are simpler and yet more profound than the films. Nathan's fantasy is much more credible. He weaves his web of time and thought, of place and character with such delicate expertness that the reader finds himself awash in a riptide of time. The currents of what was, what is, what will ripple into an inscrutable whole--at once--disturbing yet heartening. "For there is no picture in our minds of infinity; somewhere, at the furthestmost limits of thought, we never fail to plot its end. Yet--if there is no end? Or if, at the end, we are only back at the beginning again?..." (from *Portrait of Jennie* by Robert Nathan, Alfred A. Knopf reprint, 1959, page 109) The book's effect is, I believe, stronger than the picture's. The prologue of the picture is as follows:

Shots of swirling clouds.

VOICE

Since the beginning, man has looked into the awesome reaches of infinity and asked the eternal questions: "What is time? What is space? What is life? What is death?"

Quote appears on screen.

Who knoweth if to die
be but to live?
And that called life
by mortals
be but death?
-Euripides

VOICE

Through a hundred civilizations,
philosophers and scientists have
come with answers, but the bewilderment remains. For each human
soul must find the secret in its own
faith.

Clouds blow away to reveal a misty aerial shot of New York City.

VOICE

The tender and haunting legend of the
portrait of Jennie is based on the two
ingredients of faith: truth and hope.

Shot of the Metropolitan Museum of Art.

VOICE

There is such a portrait that hung in

the Metropolitan Museum in New York. And there was such a girl named Jennie who sat for it. So much is truth.

Shots of curving, moving clouds.

VOICE

For the rest--science tells us that nothing ever dies, but only changes. That time itself does not pass, but curves around us. And that the past and the future are together at our side forever.

High shot of city in brilliant sunlight.

VOICE

Out of the shadows of knowledge and out of a painting that hung on a museum wall comes our story--the truth of which lies not on our screen, but in your heart.

Quote appears on screen.

Beauty is truth, truth beauty.
That is all ye know on earth
and all ye need to know.
-Keats

VOICE

And now, PORTRAIT OF JENNIE...

Some trivial addenda to *JENNIE*: one of the girls in the final museum scene is Anne Francis; not used in the film itself was a title song written by J. Russell Robinson and Gordon Burge.

You really should be more careful about captions. Take a good look at those two Jekyll and Hyde cards on page 38: that's Rose Hobart with March in both scenes.

I hope the page you devoted to Albert D'Agostino becomes a regular feature. All of the behind-the-scenes names, dear to a film buff's heart, should be covered. In the selected filmography of

Mr. D'Agostino, the fifteenth title should be *THE ENCHANTED COTTAGE* and it's '45 not '44. To be exact, *COTTAGE* was made shown at the Pantages in Hollywood in February, was premiered at the Astor in New York in April, and was in general release throughout the spring and summer of 1945. The assistant to Mr. D'Agostino on *COTTAGE* was Carroll Clark.

TERRY WITMER
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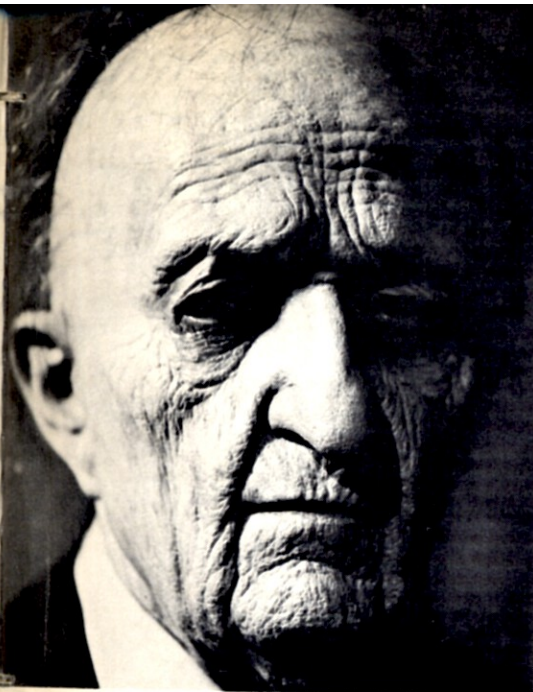
ORIENTAL FANTASY FROM DAIEI

The most impressive aspect about #3, aside from the excellent color covers, visually interesting layouts, and intelligent articles on the sci-fi/horror/fantasy cinema, was Dan Scapperotti's article on Daiei fantasy motion pictures. I appreciate the move on your part, for bringing Japanese films and Daiei to the fore, especially since I am a Japanese film enthusiast who tries to promote the fantasy film world of Japan. Also, I appreciate the article because it explains that there is another studio in Japan making these films outside of Toho, and that this genre from Japan is the combined effort of not just Toho, but Daiei, Nikkatsu, Toei, and Shochiku.

However, I was rather disappointed with the incompleteness of the piece. I cannot complain too much as I don't know whether you intended the article to detail the complete Daiei fantasy filmography or to deal mainly with the later efforts. I know I won't do any harm, and in fact it may accomplish some good, so I have made a list of Daiei titles below, though possibly incomplete, in chronological order:

- 1949 - TRANSPARENT MAN
- 1952 - SAD GHOST STORY OF FUKAGAWA
- 1953 - GHOST OF SAGA MANSION, UGETSU
- 1954 - GHOST-CAT OF OMAGAT-SUJI, SHIBJIN MANSION, TERRIBLE GHOST-CAT
- 1956 - SPACEMEN APPEAR IN TOKYO (released to American TV in 1963 as WARNING FROM SPACE), GHOST-CAT OF GEJUSAN TSUGI
- 1957 - TRANSPARENT MAN AND FLY MAN, GHOST-CAT OF YONAKI SWAMP
- 1965 - GAMERA
- 1966 - MAJIN, MAJIN STRIKES AGAIN, RETURN OF MAJIN, GAMERA VS. BARUGON
- 1967 - GAMERA VS. GAOS
- 1968 - BRIDE FROM HADES, THE HUNDRED MONSTERS, YU-





In our review of *HOUSE OF DARK SHADOWS* (2:30) we neglected to credit makeup artist Dick Smith for the make-up which ages Barnabas Collins into an old vampire (above left). Many, more sharp eyed credit watchers than ourselves reported this indiscretion to us, among them Dick Smith himself, who also sent along the above shots from his personal files. At right, for comparison to his aging makeup for Jonathan Frid, is a shot of old indian fighter Dustin Hoffman, madeup by Dick Smith for Arthur Penn's Cinema Center Films release *LITTLE BIG MAN*.

KIONNA, THE FOX WITH NINE TAILS (a feature length cartoon), THE SNAKE GIRL AND THE SILVER-HAIRED WITCH, SPOOK WARFARE, GAMERA VS. VIRAS

1969 - THE BLIND BEAST, GAMERA VS. GUIRON, ALONG WITH GHOSTS, THE CURSE OF THE GHOST, HAUNTED CASTLE

1970 - GAMERA VS. JIGER

As one can determine from the filmography, there was a tremendous gap between the years of 1957 and 1965 for Daiei fantasy filmmaking. There may be several reasons for the lack of titles but for the moment they'll have to remain the "Silent Years" of Daiei.

One may also note the different release dates for the films in my list and those in Scapperotti's. I have obtained my dates, except for seven of the early motion pictures, from Unijapan Film who receive all their material directly from the Japanese companies and who are promoters of the Japanese cinema to all parts of the world, and thus, their information can be assured of its accuracy. A major error in Mr. Scapperotti's list of films was the deletion of the third Majin film and the latest Gamera picture.

GREG SHOEMAKER
2345 Georgetown, Toledo, OH 43613

I have additional information on Daiei fantasy films: *GAMERA VS. OUTER SPACE MONSTER VIRUS*, reviewed in *Variety* 5/22/68, part color and black and white. Director, Noriaki Yuasa. Cast: Kojiro Hongo, Toru Takatsuka, Peter Williams, Carl Clay, Mary Horris. The story sounds the same as your *GAMERA VS. VIRAS*, but the credits don't match up.

VENGEANCE OF THE MONSTER, MAJIN, another title for MAJIN, THE

HIDEOUS IDOL.

BOYICHI AND THE SUPER MONSTER, with Kojiro Hongo, Kyoko Enami, Akijira Natsuri. Sounds like a rematch between Gamera and Gaos.

FRED CHODKOWSKI
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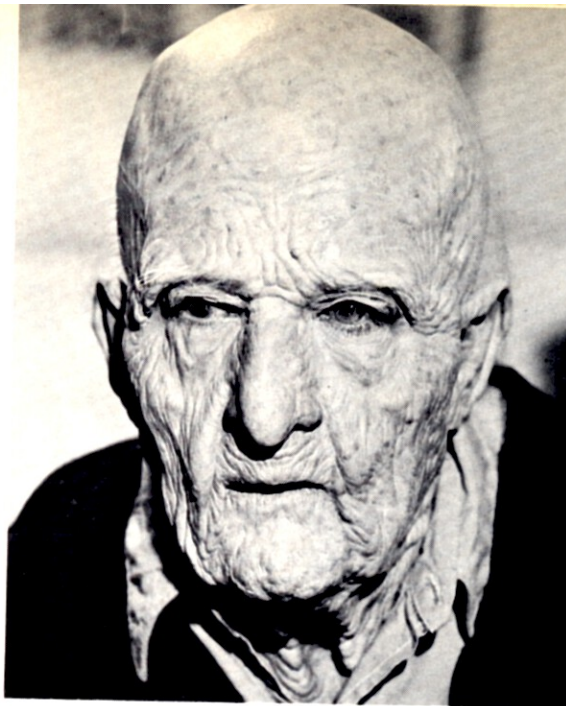
Speaking to Jim Danforth about his experience on *WHEN DINOSAURS RULED THE EARTH*, he commented if I had read an article declaring that his models were badly constructed. I hadn't, but it intrigued me to find it.

It is interesting to note that one takes a valiant stand for Val Guest's direction for *WHEN DINOSAURS RULED THE EARTH*. Note that all the dinosaurs were injected at a predictable point; then, when their function ceased, were promptly removed with no clarifying continuity. This, along with a few other inventions, is attributed to faulty direction. I'm not picking on Guest's ability to direct as a rebuttal to your comments, only to illustrate that the reason for the film's dismal cinematic failure lay in the hands of the director, who is responsible for the final product.

The point you brought up, that animation films have reached a cul-de-sac is a constant point of conversation among the animators in Hollywood and a reality that is taken seriously and as yet no concrete answer has been found and when alternatives have been presented, producers shy away. Almost all admit that stop-motion animation today is just a refinement of technique and equipment. The only route open that has not been fully explored is fantasy and science-fantasy (in the classical sense). This new slant for stop-motion animation may be its only salvation from extinction for the feature film.

JIM DURON
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Your editorial on *NIGHT OF THE LIVING DEAD* in issue #3 was excellent. The movie is surely one of the greatest horror films of all times. It is generally not well known however, that the film was produced by a group of amateurs and semi-professional people from the Pittsburgh area. What I liked about the film was that it was shot in more familiar surroundings than most horror films. Instead of prehistoric creatures chewing up Tokyo, or a monstrous murdered in foggy London, *NIGHT OF THE LIVING DEAD* deals with living-dead ghouls roaming through



western Pennsylvania. The towns and newscasters mentioned in the movie are all very familiar to us in this area. This added a new dimension in horror which I have never encountered in the many other films which I have seen.

DENNIS A. ROSSI
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ROBERT QUARRY

After the premier showing of *THE RETURN OF COUNT YORGA* at the Fox Theatre in St. Louis, actor Robert Quarry, who plays Count Yorga, was introduced to the audience for a question and answer session in which he, surprisingly, gave very frank and from the shoulder answers and opinions. Afterwards, Jeff Rinehart and I went back stage with Mr. Quarry to allow him to peruse *CINEFANTASTIQUE* #2, which he lamented he hadn't seen on the market, and to discuss with him his new found prominence as a horror performer.

He informed us that *COUNT YORGA, VAMPIRE* had started off as a skin-flick being produced by Michael Macready. Quarry is a personal friend of Macready and he's also a horror fan. He's been a fan of horror for years. Quarry read the script and suggested that they make a legitimate horror film. He also offered to play the part, and so began the unusual success story of the film, which was shot at a cost of less than \$20,000 and which has grossed over \$5 Million in its first seven months of release. These are Quarry's figures, off the top of his head, and not official studio figures. The second film was shot for a reported \$46,000, and the difference in production values is evident. Quarry also told us that he has been signed by AIP for the Yorga role and that they will probably do a picture a year. I asked him about the story line from picture to picture and why they didn't explain anything from the previous film, and he said that it wouldn't make any difference to the audience because they wouldn't follow the film or care about the unexplained reappearance of Count Yorga. Quarry seemed genuinely surprised that there was any kind of following for this kind of film. He asked us: "You mean people pay attention to these things?"

He informed us that he had studied acting at the same school with Paul Newman (a friend who recently cast him in his film *WUSA*) and Marlon Brando. Quarry does his own basic makeup because he can't stand to have

anyone pushing powder puffs in his face. The fangs are caps which he wears on each of his teeth, giving them all a canine appearance. He hadn't brought them along he said, because there's only one set and it was very unpleasant being fitted for them and he doesn't want to break or loose them and "go through all that shit again."

STEVE POLWORT
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I agree with author Dennis Johnson that Jennie's song was the most haunting and evocative music heard in *PORTRAIT OF JENNIE*. However, Tiomkin did not compose it, Bernard Herrmann did. Herrmann was originally hired to arrange Debussy's themes as well as compose the original music for the film. But he had a run-in with Selznick and was promptly canned. With typical arrogance, Selznick used Herrmann's theme for Jennie anyway, and gave Herrmann the most ignominious credit imaginable... his name appears at the very tail of the credits, with no reference made to his contribution. Selznick never understood film music, but this didn't prevent him from throwing his weight around with the composers he hired, making stupid demands. He once told a composer that although he did not want a cheap, commercial score for a certain film, it must be understood that he would like at least one hit song to emerge from the score. Max Steiner (*GONE WITH THE WIND*) and Miklos Rozsa (*SPELLBOUND*) were among the composers who had put up with Selznick's tyranny. Once, Selznick didn't like the way Rozsa had scored a climactic skiing sequence in *SPELLBOUND*, so he substituted some suspense music previously composed by Franz Waxman for his *SUSPICION*. Without asking Rozsa, of course.

I wish you'd feature the original *GHOST AND MRS. MUIR* for a similar treatment. This film is a masterpiece, full of beautiful things. Made by 20th Century-Fox in their heyday, it features excellent performances (especially Rex Harrison's as the lusty, roguish ghost), superb photography (with some of the most accomplished process shots I've ever seen), a wonderful script by Philip Dunne and fine direction by Joseph L. Mankiewicz. Above all, it features one of Bernard Herrmann's most gorgeous, enchanting scores. Rest assured the film bears no resemblance to the cheap, crummy, simple-minded TV series it spawned. It deserves your attention.

I can't agree with Frederick S. Clarke that *WHEN DINOSAURS RULED THE EARTH* is a superior film to *ONE MILLION YEARS B.C.* The latter film was, I think, more professionally handled. Guest is to be congratulated, perhaps, for (as pointed out) trying to twist new kinks in the "animated film" formula, but he still protracted the continued 47

Robert Quarry



MOON CHILD

Dale Winogura interviews director Alan Gadney

Above: Actor William Challee as the Old Artisan, representative of Mankind in the film. Below: Homunculus, played by Frank Corsentino. Gadney's fondness for bizarre characters and the theatre-of-the-absurd is evident in the film.



A friendly, amiable, easygoing gentleman, Alan Gadney possesses an admirable professional relaxation that makes interviewing quite unstrutted and pleasurable. At the time of this interview (October 15, 1971), he is 28 years old.

Born in Dayton, Ohio, he moved to Clearwater, Florida, and earned a Bachelor of Arts degree in Radio-Television and Theater from Florida State University in Tallahassee. Believe it or not, he made a living at that time by being a "High Wire" performer with the Florida State U. International Traveling Student Circus.

In Tampa, Florida, he was a tv news man and motion picture cameraman at WTVT-TV, for two years.

Attending the cinema courses at the University of Southern California, he wrote, directed, and edited one of the biggest and most honored student featurettes ever made, WEST TEXAS, now with 25 international awards to its credit! Shot in three months under unbelievable production difficulties, in 16 mm and color, it authentically told the story of a young girl growing up on the Texas frontier in 1870.

He has had professional experience as film writer, editor, and production supervisor on documentary and industrial films, so he is a seasoned pro in just about every sense of the word.

MOON CHILD is Gadney's first feature, and thesis credit for his Master of Arts degree in Cinema at USC, as well as the kickoff film for American Media Productions. The film is now being edited for release later this year.

CFQ: How did you come up with the idea for MOON CHILD?

GADNEY: Actually, it came from a combination of two factors. It came from several story conferences with the producer (Dick Alexander), and the eventual cameraman-designer of the film (Emmett Alston), and myself. A great contributing factor was the existence of the Mission Inn itself.* This was a case of a script being written to a location.

Of course, there's a thousand-and-one "haunted house" pictures that could have been written about the Mission Inn, but I was looking for something different. We just came upon the idea of our central character, The Student, being entrapped in this place for some reason and it hit me that it could be a regression in time, and actually he was forced to return to this location every 25 years to repeat some event in his original life. From that, the entire story grew about what his original life was and, symbolically, how it was played out, leading to the culmination, which is The Inquisition, and the events that followed.

CFQ: How did you go about developing and utilizing this idea?

GADNEY: I'll give a couple of instances. First of all, in terms of utilization of the set, I could go to the Mission Inn, see the best parts of it and how they could be tied in. During the actual structure stage of the script, I tried to utilize the location as fully as possible. I think that we did this quite extensively, and that we used all the exciting visual portions of the location.

As a sub-note to this, I had several

days of rehearsal with my actors on the set. The Mission Inn was as great in terms of props as the MGM backlot, and it was like a treasure hunt. The actors would go out and find props they felt would be good, and to make them feel very much at home in the set.

In terms of other concepts in the story, I think these go back to my college days. I've always been influenced by theatre-of-the-absurd, and bizarre, theatrically exaggerated characters. Our ideas come from our soul, our subconscious, our dreams, and this is where most of the feelings come from.

The Mission Inn was a contributing factor, but the major one was my feelings for the characters and the story, the occult and the supernatural, which I've always been hung up with.

CFQ: How did you attempt to get all those ideas across in the film medium?

GADNEY: I think the interesting thing about MOON CHILD is that it's literally based. What we're doing is interpreting in 1920, events that happened in 1770, symbolically, but in a loose connotation of the word. Many of the characters are talking about former events that The Student only can associate himself in a *deja vu* fashion, a feeling that he's experienced all this before.

It was very, very wordy in the script and we got rid of a lot of this in the shooting and editing. We made it more visual to compensate the verbiage on the part of the characters. It's a strange approach to the cinema, which has to be an interaction between the visual and the verbal and, in this case, we're almost locked into a literary approach from the original concept. In other words, talking about the former events as opposed to showing them, which would have been beyond our budgetary problems.

In the beginning of the film, it's not so much suspense as it is a more intellectual process, or being curious.

Another one of my big hang-ups is the problem of the difference between reality, dreams, and our fantasies; and of being awake, asleep and dead. I was very involved in this in writing the script, and fortunately I've taken the headiness away from this by bringing it out of Victor Buono's mouth. Victor manages very nicely to take the edge off a very heavy subject like "What is life?" and "What is death?", by using his rather bizarre, comical approach. Therefore, you can take this on kind of a light level, and it doesn't become heavily philosophical.

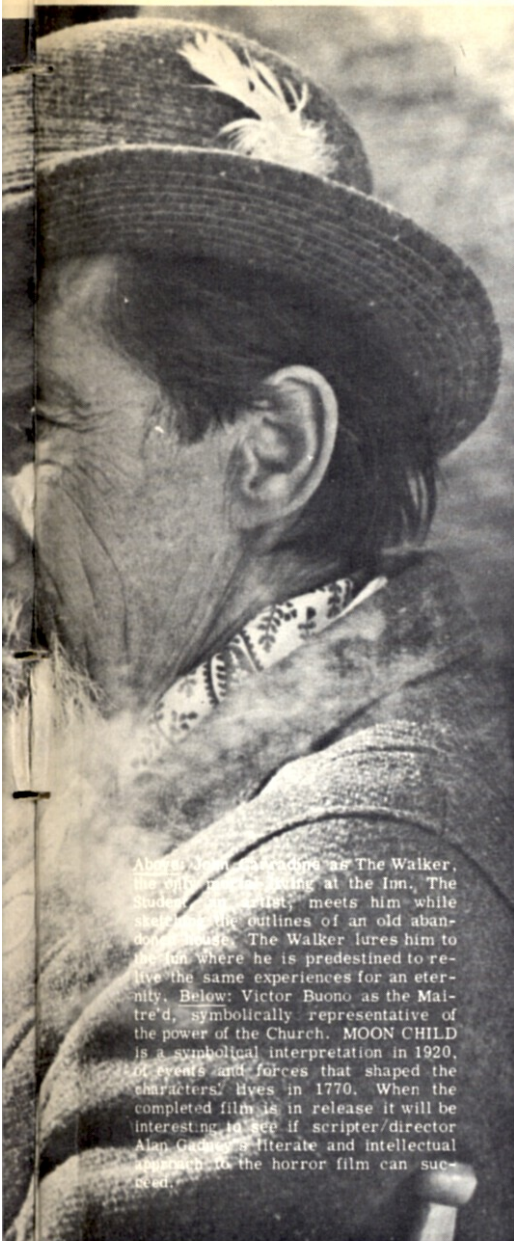
The Student is caught in the middle between, symbolically, Church (The Maitre'd--Victor Buono), State (Pat Renella who plays The Manager), and Mankind (William Challee in the role of the Old Artisan).

These are only a couple of the themes I was working with. There are innumerable themes, messages, or premises that I was exploring.

My interpretation was through a theatrical format on the part of the characters, and humor was utilized to knock the edge off of the philosophical content because you have to pour it out in an entertaining way. You have to entertain, you can't preach, and humor is



* In Riverside, California, an historical landmark and museum of the early California Mission period, founded in 1876.



Above: John Carradine as The Walker, the only man staying at the Inn. The Student, an artist, meets him while sketching the outlines of an old abandoned house. The Walker lures him to the Inn where he is predestined to relive the same experiences for an eternity. Below: Victor Buono as the Maitre'd, symbolically representative of the power of the Church. **MOON CHILD** is a symbolical interpretation in 1920, of events and forces that shaped the characters' lives in 1770. When the completed film is in release it will be interesting to see if scripter/director Alan Gadney's literate and intellectual approach to the horror film can succeed.



...there's a thousand-and one haunted house pictures that could have been written...but I was looking for something different.

a very good way to do it.

I think the film is much more entertaining now than the second-draft script we used, much faster-paced. It was just pouring out my philosophy on paper and, by the time we got through production, it had been cut down.

Movies are not specifically designed to entertain, however. That's just one of the functions of cinema.

CFQ: How did you approach the material in terms of filmic technique?

GADNEY: I relied on Emmett Alston a great deal. Due to the fact we had to move as quickly as we did, I did not have the preparatory time I needed in terms of blocking (actor's movements) and angles. I had to emphasize the script and the talent.

I tried to pick the optimum angle for each scene. I use a theatrical technique, which I think is applicable here. That is, I moved my actors in front of the camera much as you move an actor on the stage.

However, editing is unique to cinema, and I think you should not be afraid to utilize it. Sometimes, brilliant films are made in the editing room.

I covered it in a lot of long master takes, with coverage for closer shots. One of the problems here, on the low budget, was we were limited in our lighting and gaffing (electric rigging), and therefore many of the shots were not feasible and had to be reblocked.

CFQ: Do you think you'll be satisfied with **MOON CHILD**?

GADNEY: I don't think I'll ever be totally satisfied with anything. I think that the person who is totally satisfied with anything is doomed. George Lucas (**THX 1138**) said: "A film begins with the perfect idea, and from there you work down." I think that's so true, and I don't believe that any film-maker has ever come completely up to his concept. If he thinks he has, he's really fooling himself. You have to be open, to search, to strive for the new, unknown areas.

I really feel that if you're going to progress as an artist in the cinema, you've got to work in those areas that you feel on a gut level. You have to be influenced by the past, but you can't be tied to it. Nothing is cut-and-dried. It's evolution.

The final cut will be quite near to what I had in mind, so I guess I will be satisfied with it to an extent.

Too much criticism is destructive criticism, rather than constructive and, if you're destructive to others, you're destructive to your own work.

Scenes taken during the production of **MOON CHILD**, an American Media Films Production, filmed at Riverside, California and being readied for release later this year. Top: The film's director, Alan Gadney (left), goes over a scene with actor Pat Renella, who plays the Manager of the Inn in the film, symbolically a representative of the power of the State. Middle: Shooting a medium shot of Carradine during filming of the Student's arrival at the Inn. From left to right are Lynn Robe, script supervisor, Mark Travis, who plays the Student, standing off-camera, an unidentified gaffer, Emmett Alston, the director of photography, camera operator, Doug Knapp, director Alan Gadney, an unidentified crewmember with clap-board, and Carradine. Much of the crew of **MOON CHILD** was composed of student volunteers. Bottom: Pat Renella and Mark Travis rehearse on the Mission Inn set.





STOP FRAME

THE HISTORY AND TECHNIQUE OF FANTASY FILM ANIMATION

by Mark Wolf

I ended the first installment of this article with an analysis of a time-proven technique utilized by animation technicians in producing a composite scene. That process was rear screen projection. I'd like to continue my observations on professional lab effects techniques in this issue, beginning with front projection.

Front projection first received wide spread public notice when it was executed on a large scale by Kubrick's technicians at Pinewood Studios in England for several composite shots in 2001: A SPACE ODYSSEY. Although magazine articles in publications like the June '68 *Popular Science* had diagrammed the process, none of them made note of the fact that the process was not a recent innovation. Early patents had been taken out in the late thirties, Sherman Fairchild experimented with the process in the early fifties, and in the early sixties Wally Gentleman, later part of the 2001 team, as Director of Special Photographic Effects for the National Film Board of Canada, had tried unsuccessfully to get front projection adopted as the standard composite photography technique.

The equipment for filming a composite shot using the front projection method (or as it is alternately known, reflex projection) consists of: a screen covered with Scotchlite High Intensity Reflective Sheeting (the process is also known as the Scotchlite process), a camera, a projector, back ground plate, foreground elements, lights, and a two-way mirror.

There can be variations on the components of the system. It is so adaptable that, for example, any kind of projector can be used to provide either static or moving backgrounds (in 2001, 8x10 color transparencies of the African landscape were used, while moving backgrounds were present in *CATCH 22* and *BATTLE OF BRITAIN*).

Left: The dragon featured in George Pal's *WONDERFUL WORLD OF THE BROTHERS GRIMM*, was made by Wah Chang using the following procedure: the creature was first sculpted in clay, over which a plaster mold was made. A metal armature was then designed and constructed to fit inside the mold (see 2:9); after fitting (during which the mold is sometimes coated with latex to prevent damage) the armature was dismantled and chrome plated to prevent rusting. It is then sheathed in sheet rubber and carefully positioned in the mold, properly centered. Foam rubber is then injected and the whole conglomeration baked. The mold marks are trimmed, the painting is completed, and then the model is turned over to its animator, in this case, Jim Danforth. (Color photo courtesy of Wah Chang)

while a two-way mirror can be replaced by a plastic pellicle or an optical flat (a sheet of very thin glass).

The components are arranged so that both camera and projector are aligned in front of the Scotchlite screen in such a way that the projector is placed with its optical axis at a 90° angle to that of the camera. In front of the camera is positioned a two-way mirror, which is situated at a 45° angle to the optical axes of both camera and projector. The projected element is thrown onto the screen (reflecting off the mirror), and the talent (or animation model) perfectly masks any shadows thrown on the screen. And since the Scotchlite screen doesn't diffuse the light beam, as is the case with rear projection, but rather directs it back toward the light source, the foreground elements can be illuminated as desired with little concern for washing out the image.

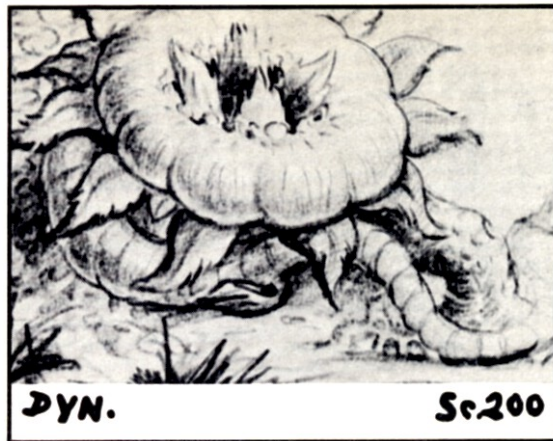
There are numerous requirements for the screen. It must send most of the projected light back within a divergence of 1/29 or less. Any angle exceeding this will fall outside of the camera's field thus decreasing the amount of light reaching the negative. The screen must be light balanced, that is, the screen must reflect light evenly. The edges of the screen must be as evenly illuminated as the center.

There must be uniformity between the small sheets that comprise the whole screen, especially in the case of a large set-up. The separation lines must be invisible. For 2001, Charles Staffel of the Rank Organisation cut up separate pieces and af-

Right: One of the most exciting moments in *7 FACES OF DR. LAO* or any other animation film --the growth of the Loch Ness Sea Serpent! By the use of several models, and a static matte, the effect was quite startling. The tent interior and cowboys were rear projected and the serpent models animated in front of the screen on a stage. These puppets were not only animated, but also moved directly towards the camera, causing each model to enlarge slightly, bit by bit. The static matte consists of the foreground elements. The shrinking of the monster after Dr. Lao starts his rain making machine, was achieved by tracking the camera back away from the series of miniature puppets. The footage of the serpent shrinking was then matted to the live action element, and was a little less successful than the enlargement visual, because the stage the model was on can be seen. Other mattes in that part of the film were probably achieved using blue-backing. Jim Danforth, who received an Oscar nomination for the film's animation effects, sculpted the Loch Ness Serpent models.



MAN-EATING PLANT SEQUENCE



ABOVE: The story boards for a man-eating plant sequence in MYSTERIOUS ISLAND, proposed but not filmed. They show the care that goes into the planning of an animated sequence. All the action must be precisely proscribed beforehand in order to realistically combine the live action footage with animated miniatures. Abbreviations under the sketches indicate the techniques Harryhausen planned to use to achieve the desired visual effects; DYN for Dynamation (Harryhausen's trademark for miniature rear screen animation effects), and TM for travelling matte. In the scene where the large plant actually grabs the unfortunate sailor, the use of a prop is indicated to replace the animated miniature. The action of this sequence closely parallels that of the battle with the giant sea snail used in the film. This, along with the fact that the "tentacled" plant closely resembles the sea snail in appearance, suggests that the man eating plant sequence was modified to become the giant sea snail sequence to better fit the framework of the film. A mechanical spider machine sequence was also planned for the film but never executed.

The man eating plant sequence storyboards from MYSTERIOUS ISLAND

fixed them over a larger supporting area. Minnesota Mining and Manufacturing Company (3M), the developers of Scotchlite not to mention the ubiquitous Scotch Tape, has refined the manufacturing process enough to allow very high quality control in the 24 inch wide rolls of the standard #7610 material used in the industry, so that the strips blend together perfectly.

A further requirement of the screen is lack of graininess. As the projected image is significantly larger than the average Scotchlite lens element, which is approximately 1/2000th of an inch in diameter, there should be no problem.

It is necessary that the screen must also absorb any stray stage lighting that strikes it. In the #7610 sheeting, this is accomplished by using a carbon black binder for the lens elements.

Any size screen can be used, the primary requirement being that the projection lamp have enough power to illuminate it evenly.

Graininess can occur in front projection. This grain becomes obvious because we have, in effect, made a one-to-one copy of the background plate on the camera negative, while making an original scene of the foreground elements. Small differences in light levels and color will be apparent, unless caution is exercised. Graininess can be alleviated somewhat by using a larger negative to produce the background plate element. It would also be wise to make sure that the negative used to photograph the background plate be of a fine grain.

It is possible to construct a static matte shot using front projection. Suppose the composite desired is one that has appeared in innumerable animation films, a large ferocious creature appears on a city street from behind large buildings. To produce this visual effect, the first step is to prepare the background plate. A crew is sent on location (or to the studio's city street set) to film the plate. The film they expose is processed, and the positive print is threaded into the projector which is aligned with the camera for reflex work.

The background plate is projected onto the Scotchlite screen, and a white matteboard is placed between the reflex screen and the camera-projector-mirror complex. The outline of the fore-

ground buildings (that is, the buildings from behind which the animation model will be made to appear) is traced onto the matteboard, and all excess portions of the board are cut away.

The areas of the matteboard where the image of the buildings is to appear are painted with Scotchlite paint or cut sheeting. This cut-out is rigidly mounted so that it will not jiggle. It is imperative that the cut-out be free from movement, or else the projected image will tend to wobble and weave, destroying the illusion completely.

When the animation model is positioned in front of the reflex screen and behind the matteboard cut-out, the projection lamp is turned on, and a convincing composite image appears in the reflex viewing system of the camera. The animation model appears to be behind the foreground buildings on the image of the background plate which is reflected to the camera from the matteboard cut-out and in front of the rest of the buildings on the image of the background plate which is reflected to the camera from the Scotchlite screen. Now all that remains is for the model to be animated to perform the desired actions in this setting.

There are numerous advantages to the front projection effects system over other composite photography techniques (especially rear projection), some of which are as follows: almost any kind of projector can be used in the compound to provide any kind of background desired. The bigger the screen is, however, the more powerful the projection lamp must be to illuminate it evenly. Projectors may thus be limited to the larger studio projectors. The background plate is bright and clear, the image not having been diffused through a translucent process screen as in rear screen projection, rendering up high quality color background images. Due to the unique light reflecting qualities of the Scotchlite screen, the animation model can be lighted as desired. The set up requires less space than the rear projection system. Disadvantages to front projection are the problem with graininess that may be encountered and the fact that movement of the camera is somewhat limited.

Some very interesting observations have been made recently to suggest that Ray Harryhausen

MAN-EATING PLANT SEQUENCE



Sc. 201-203



DYN.

Sc. 205-21



DYN.

Sc. 206-212-215-234



Sc. 213



TM-DYN

Sc. 216-218-221-229



DYN.

Sc. 219-222-224-226-231

utilized the front projection system to create the visual effects for his most recent film *VALLEY OF GWANGI* (1968). While it is feasible that front projection could have been used to create some of the composite effects in this film, professional animator David Allen states in a recent letter: "...to the best of my knowledge, he (Harryhausen) did not employ the front projection technique for *GWANGI*, but mostly retained the rear process techniques he has used formerly." I can offer no reasons why Mr. Harryhausen has seemingly chosen not to utilize the front projection technique, except for the obvious reason that he was more familiar with the requirements for conventional miniature screen work, and probably felt that the time & money spent in tests on reflex effects would not yield better visuals than the back projection process.

The front projection technique has, however, been used in the Wah Chang production *DINOSAURS, THE TERRIBLE LIZARDS* (see 2:34 for a review of this film) which features the animation work of Doug Beswick with a variety of prehistoric creatures.

Image replacement techniques are usually carried out in a well-equipped professional film effects laboratory using precision optical devices. These techniques all consist of either static or travelling matte work. A static matte is one which obscures a stationary portion of a camera negative so another element can be added to the unexposed area. A static matte has component elements which do not change in their relationship from frame to frame. For example, a static matte might consist of some real buildings to which the top stories and sky have been added. The action in such a scene composited using static mattes must be confined within one part of the matte or the other. It is not possible for us, taking an example from *MYSTERIOUS ISLAND*, to watch the home-made elevator ascend the entire distance to the cave entrance of Granite House, because the married elements are static and would not permit such an infringement of their areas. All action must take place within a well defined space so that there is no violation of the matte line, the separation point between the two

composited elements.

A travelling matte, however, permits elements to move over a background. In a travelling matte composite the component elements change in their relationship from frame to frame, and the matte and counter-matte are designed to allow such freedom of movement. Travelling mattes are almost exclusively produced in an optical printer, while static mattes can be constructed in numerous ways.

One common technique for static matte image replacement employs the talents of a matte artist and an aerial image animation stand. The primary components of the aerial image animation stand are a process animation camera, support columns for the camera carriage, a control unit, the animation compound, a special aerial image projector underneath, and a lighting system for the illumination of painted cells. A process animation camera is equipped with a stop-motion motor, a variable shutter, and is able to accept single or double loads of film (double loads are for operations called "bi-pack" which will be discussed later). Such a camera has a pilot-pin registration system, which insures film precision within a tolerance of one ten-thousandth of an inch, and usually features a reflex viewing system and roto-scope lamphouse (for a process called "rotoscoping" to be discussed later). The term aerial image simply refers to any filmed image which is projected through the air to some point in space. When used in reference to the animation stand it means the technique of projecting a filmed image to some condenser lenses over which acetate cells can be placed for simultaneous composite effects photography of the artwork and projected image.

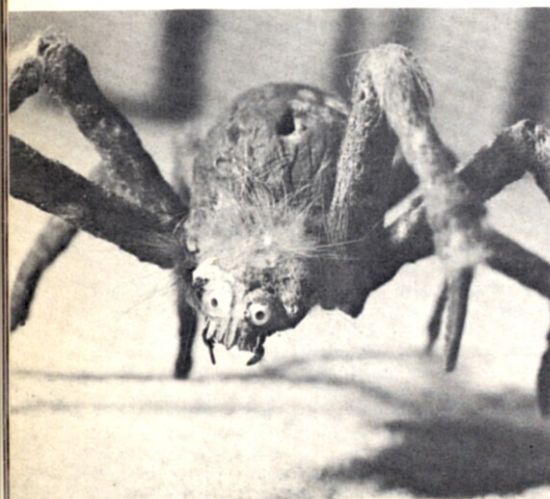
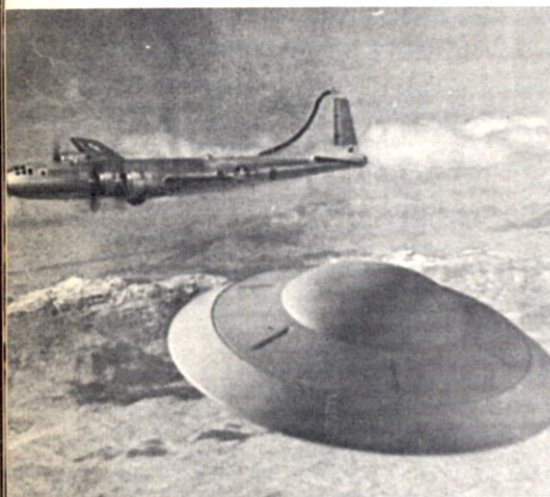
To produce static visual photographic effects on the animation stand, previously exposed and processed footage (color or black and white) is loaded into the special projector unit. The projector is located below and to the side of the animation compound and is electrically interlocked with the animation camera. The projected beam strikes a front-silvered mirror directing it through two condenser lenses which focus the image, approximately 8"x10" in size, at a point just above the lenses.

A clear acetate cel is placed over the condenser lenses at the point of the focused image and is held in place by registration peg-bars. The projected image can now be seen through the cel, and after it has been decided what form the painted element shall take, the highly skilled matte artist determines his matte lines by lightly tracing their configuration on the cel. The actual painting of the cel can now take place, either on the animation stand compound or elsewhere in the studio following the configurations of the previously traced matte lines. The matte artist can refer back to the projected image whenever he desires because the peg-bars keep the cel in perfect alignment, preventing it from changing its already established configurations. The painted elements must be color-perfect, especially if they blend into some portion of the photographic element, and must exhibit proper shadowing and perspective in order to achieve a realistic marriage with the photographic element.

Once the painted cel is completed, it is rigidly affixed over the condenser lenses, the projector is turned on, and the compound is illuminated to match the intensity of light present in the projected image. The artwork, being opaque, does not allow the background image it covers to record itself onto the camera negative, hence, the art cel is self matting. If the technician so desires, artwork can be replaced by a carefully prepared photo cut-out. The photo must meet the standards of realism that are required of all composite work. Some of the more striking visual effects in 2001: A SPACE ODYSSEY were achieved using photo cut-outs rather than the customary three-dimensional models.

A static matte can be produced on this aerial image system in another way. Instead of painting the cel with artwork to be composited to the photographic image, the matte artist paints those areas of the cel which will be replaced by a new element, matte black. Once this matte has been prepared, a counter-matte is made which is the negative of the matte, that is, black areas on the matte appear clear on the counter matte, and clear areas on the matte appear black on the counter matte. Let us assume we are producing a

TOP: The people and beach in MYSTERIOUS ISLAND were filmed on location, and the volcano (a miniature) was filmed separately and then optically added to the live action footage. This shot could have been produced in bi-pack, with an aerial image animation stand, using front projection, or any number of other ways. The matte line can be located following the curve of the jungle growth; MIDDLE: One of the balsa wood miniature saucers from Ray Harryhausen's EARTH VS. THE FLYING SAUCERS attacks a B-29. The B-29 is rear projected footage. When the saucer uses its ray against the plane, footage of a burning B-17 was substituted, and the saucer animated in such a way as to present the effect of the craft hovering around its falling, flaming victim. (Photo Courtesy Ray Harryhausen) BOTTOM: From BLACK SCORPION, a very rare closeup of the giant spider found in the underground cavern in the film. The model, one of three, was originally constructed by Willis O'Brien for the "spider-pit" scene in KING KONG.



visual combining a miniature volcano which is belching forth toxic smoke, spewing streams of molten lava, and indulging in other such unhealthy pursuits, with a live action shot of frantic humans running around on a beach below it, as in Ray Harryhausen's MYSTERIOUS ISLAND.

The matte technician has carefully painted a cel so that everything above a certain point on the live action element is masked from the camera's negative. On the first run, the live action element has been threaded through the underneath projector and filmed from above. After the live action footage has been successfully recorded, the negative is rewound back to the starting point of the scene, the volcano footage is threaded into the underneath projector, and a counter-matte is placed over the condenser lenses. On the second run, the negative records the volcano doing its thing. The miniature must have been filmed with matte work in mind, so as to prevent smoke from crossing the matte line--if it did, it would simply disappear, creating a very unsatisfactory impression in the minds of the viewers. The desired composite is the final result, and the use of the aerial image animation stand is only one of several optical techniques that could have been used to create the illusion (in MYSTERIOUS ISLAND, the actual process used was probably bi-pack printing, to be discussed later).

If in the course of effects work, a scriptwriter calls for a horde of lunar selenites to fry a giant moon beast with crackling green laser-like beams (as in Ray Harryhausen's FIRST MEN IN THE MOON), or it becomes necessary for the U.S.S. Enterprise to blast some unfriendly Klingon Warship with phasers and photon torpedos (as in STAR TREK), or it is necessary to involve Mickey Mouse in some very animated conversation with his creator, Walt Disney, then aerial image work is the answer to the effects technician's problem.

For laser beams, a series of inked cels are prepared which are animated in progression to match the action of the background scene. The process is quite similar to preparing the numerous painted cels for a cartoon. The background frame is projected on the animation stand, the previously drawn cel is placed in registration over the lenses, and the composite scene created is photographed, and this process continues frame by frame until the entire scene is completed. Scenes of this nature are most effective when combined with some pyrotechnic effect during live action filming. On the set Mr. Spock turns and fires his phaser at a creature which darts behind a rock, and his weapon blasts the rock to bits. The rock has been previously prepared for an explosion, and when the animated work is added later, the resulting illusion is quite convincing. In Mickey's case, his actions are timed out to match the pre-filmed movements of Walt Disney, so there can be quite a lot of interaction between the two.

Animated artwork has enhanced innumerable productions, in the following ways: the magic bolts of force from Pendragon and the glowing magical lines around him as he changed into a harpy (a model built by Marcel Delgado) in JACK THE GIANT KILLER; in WAR OF THE WORLDS and BATTLE IN OUTER SPACE, animated artwork created vividly colorful rays, and also provided the dazzling disintegrations of opposing forces; in FORBIDDEN PLANET, the terrifying Id of Altair 4 was animated by Walt Disney technicians, and was nothing more than a series of inked cels; some of the background birds in CITIZEN KANE were animated artwork; the bat-to-man transformations for Bela Lugosi were accomplished in ABBOTT AND COSTELLO MEET FRANKENSTEIN with inked cels; the red-hot metal plates around the plexi-glass lab table in EVIL OF FRANKENSTEIN were done with cels, as were the bluish colored electrical shafts in that film; the quartz crystal rays in ATLANTIS, THE LOST CONTINENT were provided by a skilled painter; and the laser beams seen in episodes of tv's STAR TREK, THE INVADERS, THE OUTER LIMITS, VOYAGE TO THE BOTTOM OF THE SEA, and LOST IN SPACE were all accomplished using inked cels and an aerial image animation stand.

Another technique of image replacement is bi-pack printing. This system makes use of a process camera, a double (bi-pack) load of film, and a rotoscope lamphouse attachment for the camera. The bi-pack load of film consists of negative dupe stock (emulsion in) and a master positive (emul-



ABOVE: Ray Harryhausen (circa 1949) holding the sixteen inch model of MIGHTY JOE YOUNG which he helped animate for Willis O'Brien. The model was constructed by George Lofgren who did all of Harryhausen's models until Arthur Hayward took over such construction chores in 1960.

sion out), which are threaded emulsion to emulsion with the dupe negative loaded behind the master positive. The rotoscope lamphouse attachment permits the projection of the processed and loaded master positive through the lens optics of the camera onto the animation stand compound or a matte board where the matte lines can be established. Rotoscoping can be used on an animation stand not equipped with a projector for aerial image work to construct matte lines, where it would otherwise be impossible.

With the process camera loaded as above and mounted in front of a white matte board which is evenly illuminated, it will serve as a step contact printer which will completely duplicate the master positive onto the negative stock frame by frame when it is set to run.

However, if portions of the white matte board are painted black, then those areas of the master positive which correspond to the darkened areas on the matte board will not receive enough light to print onto the dupe negative. The matte lines are determined by rotoscoping the master positive onto the white matte board. The matte board is painted so that the live action element on the master positive will be transmitted to the negative. After the master is printed, the footage in the camera is rewound and the master positive is removed. Now, on the second run, a counter matte allows the unexposed portion of the negative to receive whatever images are desired. Artwork can be painted on the matte board (configurations and precise alignment determined by rotoscoping of the master) and added to the scene, or live action elements can be added, or miniatures, or still photographs, etc., as long as a counter matte prevents the already exposed part of the negative from receiving any of the new element. The bi-pack process can make use of inked cels or painted artwork for the matte and counter matte instead of a matte board.

Artwork was used in VALLEY OF GWANGI to create the rock formations in Lost Valley, and was probably executed using bi-pack. Static mattes in EARTH VS. THE FLYING SAUCERS (of the saucers maneuvering behind Washington, D.C. buildings) and in IT CAME FROM BENEATH THE SEA (including the crushing of the clock tower and other scenes where giant tentacles are seen looming over buildings) were probably accomplished with bi-pack.

Mattes can be created using the "cut-out" technique with a bi-pack load of film. The matte lines



ABOVE: Ray Harryhausen (today) talking with his fans at a recent get-together. The armature he holds is believed to be that of the Allosaurus from the defunct O'Brien project called GWANGI. Marcel Delgado had sculpted the puppet but the project was scrapped before he actually constructed it.

are determined by rotoscoping the master positive onto a sheet of heavy white paper. Following the configuration of the matte lines, the paper is cut into its two component pieces. This technique requires the use of the process camera, in front of which are positioned two easels. The foreground easel frames a glass plate through which the background easel can be seen. The cut-out portion which is to be painted (perhaps adding the tops of buildings or structures in a scene) is mounted on the glass of the foreground easel and painted as required. On the first bi-pack run, the front easel is not lit while the back easel, consisting of a mounted white matteboard, is evenly illuminated, providing enough light to print those areas of the master positive which are not masked by the painted cutout on the foreground easel. The film is now rewound to the beginning of the scene, the master positive is removed, and on the second run the negative is exposed to the artwork providing the composite shot desired. On this run the background easel is covered with some dark paper and the foreground easel containing the artwork is illuminated. If two pre-filmed elements are to be combined with cut-out procedures, either half of the cut-out can be mounted on the foreground easel. Let's imagine we are compositing a scene where a flock of Pterodactyls are winging their way towards some objective, and this particular static shot is of the beast-birds passing behind a church steeple and some other high rise structures. Let's say that the cut-out on the foreground easel corresponds to the area occupied by the buildings. The camera is threaded up in bi-pack with the master positive of the live action and the dupe negative. The foreground easel is illuminated, the camera is started, and the live action segment is added to the negative (remember, the background easel is not illuminated). After filming the entire run of the live action, the negative is rewound and a new master is threaded up for a bi-pack run. This master is of the Pterodactyls. Now the background easel is illuminated while the foreground easel is not. On this run, the Pterodactyls are added to the scene, thus completing the composite.

It is possible to add a cartoon figure to a live action scene without using an aerial image stand, by using the easel set-up defined above. On the initial run, with the bi-pack load of master positive and dupe negative in the camera, the individually inked cartoon cels are mounted on the foreground easel, while the rear easel is illuminated. This requires, of course, that the entire scene be exposed one frame at a time, and the cels must have a very accurate registration system so that when they are removed and replaced again they appear in the exact same position. The first run has recorded the live action scene on the negative, with the cartoon figure appearing as a black silhouette moving over the background. The film in

the camera is now rewound and the master positive removed, and on the second run, all the cartoon cels are photographed in consecutive order on the now illuminated foreground easel. Tests for exposure and color balance will be mandatory, as they are in almost all matte work.

A travelling matte composite, consisting of actors performing in front of a painted background or photograph, can be achieved using the bi-pack process. The master positive of the actors, or possibly the animation model, is filmed with the action taking place in front of a black draping. The processed master is loaded in bi-pack and step printed, the camera being focused on an evenly illuminated white matteboard. The dupe negative now has the image of the actor performing in front of a black background. This negative is rewound and the master positive is replaced by a counter matte. The counter matte has been photographically produced from the master positive and consists of an opaque silhouette of the actor performing in a clear surrounding area. On this second bi-pack run, the artwork or photograph is positioned in front of the camera and exposed, completing the visual. The counter-matte silhouette of the actor prevents the previously exposed portion of the negative of the actor performing in front of the black draping from being reexposed, and the previously black background in front of which he performed is exposed to the artwork or photographic background desired. I think such a process was used for a short scene in MYSTERIOUS ISLAND where Michael Craig and Gary Merrill perform in front of a painted Granite House landscape element.

A travelling matte can also be prepared for bi-pack work on an animation stand by hand inking several hundred individual cels. A counter matte is prepared in the lab from the matte through step contact printing. Hand drawn mattes are incredibly expensive and not always satisfactory. Matte bleed results from irregularities in the matte lines caused by poor tracings due to misinterpretations of the background plate.

Another kind of matte used frequently in motion picture optics is the insert matte, in which a small area (windows, a TV screen, the view through a doorway, etc.) is filled with a separate element. This particular kind of matte can be created in bi-pack or on an aerial image animation stand. Insert mattes have been used in MYSTERIOUS ISLAND (to provide the images of the cavern collapsing as seen thru Nemo's periscope

device), to provide the "film" of Mighty Joe Young, Terry Moore, and Ben Johnson that Robert Armstrong watches in MIGHTY JOE YOUNG, several shots of the animated animals in their cages in THREE WORLDS OF GULLIVER and the long shot of the crocodile battle were insert mattes; in 7TH VOYAGE OF SINBAD, the scene where Parisa talks to her beloved swordswinger was an insert matte (the entire area of the pillow being supplied optically).

Bi-pack printing consists, basically, of the following steps: 1) filming of the live action master and processing to yield the master positive; 2) rotoscoping of the master positive to determine matte lines, using cels or matte boards on which to ink and paint; 3) the mattes, counter mattes, art work, or photographs are prepared; 4) the first bi-pack load of master positive and dupe negative are run; 5) the master positive is removed, and on the second run the negative passes through the camera on a single load, this time exposing the negative to the art work to get the composite; 6) the finished dupe negative is processed.

The most satisfactory travelling mattes are those which are constructed in an optical printer. A typical special effects optical printer consists of: a process camera mounted on a vibrationless lathe-bed carriage mount driven by a worm-gear screw in either direction, process projectors (called printer heads in this context), console controls, auxiliary lenses (to produce effects like ripples and starbursts), and accessories like wipe blades and a spin device to create any kind of optical transition imaginable. There are an almost infinite variety of effects that can be achieved on such a device: reverse motion, slow motion, fast motion, optical zooms, pans and tilts, lap dissolves, fades, image reduction, image enlargement, superimposition, as well as static and travelling matte composite work.

Superimposition has been used by Ray Harryhausen in IT CAME FROM BENEATH THE SEA, EARTH VS. THE FLYING SAUCERS, 20 MILLION MILES TO EARTH and MYSTERIOUS ISLAND to add explosions to scenes. In IT CAME FROM BENEATH THE SEA he superimposed images of his frogmen over closeups of the giant octopus. In BEAST FROM 20,000 FATHOMS and VALLEY OF GWANGI he effectively superimposed fire with the animation action. With superimposition no mattes are used. One image is burned onto the negative directly over the other (a double exposure in effect). Unless one of the images is fairly dark (preferably the background) a ghosting effect will result. In the case of fire, smoke, etc., this ghosting is permissible—not so if the frogmen had been rendered transparent.

A travelling matte shot is constructed in an optical printer as follows: 1) a master positive of the background element is threaded into the projector (or printer head) and a matte is threaded in with it, in bi-pack; 2) the projector and camera are engaged and the negative records the background scene in which the opaque image of the actor performs; 3) the negative is rewound to the start of the scene, the matte is replaced with a counter matte and is threaded in bi-pack with the master positive of the actor into the projector; 4) the camera and projector are engaged again, and on this run the actor is added to the negative, completing the visual.

The matte and counter matte rolls are produced in any number of ways for combination work in the optical printer. Frequently the counter matte is simply step printed from the matte until there is a maximum opaqueness to the dark areas and clearness to the non-dark areas.

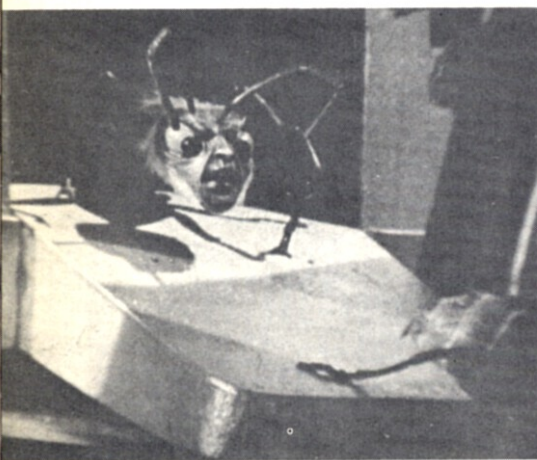
Blue screen, or blue-backing, color separation systems provide excellent matte rolls assuming there are precision controls in the printing steps. Roughly, the process makes use of a color negative of the color master scene of an actor performing in front of a blue screen. The color negative is step printed with a black and white master positive which records only the blue elements. This yields a black and white color separation positive in which the area around the actor is clear. Then the color negative is step printed in contact with a black and white master positive, this time rendering only the red elements, producing a positive which is black in the area around the actor. This positive is step printed with a high contrast stock to produce a clear field in which the black silhouette of the actor performs. Next, the red-filtered dupe negative and blue filtered



WHEN DINOSAURS RULED THE EARTH

Scenes from **WHEN DINOSAURS RULED THE EARTH**, Jim Danforth's recent animation film in release from Warner Bros. Above left is an incredibly complicated shot consisting of animated men (the two figures at left), a rear projected element (the people standing by the sand dune), a travelling matte (the man at the rock and the two men handling the vine from the reptile's neck), and a painted foreground matte. I personally, am extremely impressed by the accuracy of Mr. Danforth's matte elements: the vines from the miniature element precisely match the live action portion. I've concluded that the three men closest to us are matted elements because 1) there is no way for the man by the rock to kneel there without use of a matte or front projection, and 2) the texture and grain of the foreground figures does not match the background action. A very successful visual that must have been painstaking to execute, what with all those different elements to keep track of. Below left, is another fine visual from the film--the Chasmosaur. Jim Danforth comments about this sequence: "The man butted off the ledge by the Chasmosaur was a stuntman backprojected along with the background, however I did some art work on glass at the time of photography, i. e. while David Allen was animating the Chasmosaur in order to improve the feeling of contact between the man and the dinosaur." Allen did approximately 80% of the sequence, some of the baby dinosaur, cavorting with Miss Vetri, and also built the armature for the crab. Hammer had originally planned to use a triceratops, dumped that for a styracosaurus, and Danforth finally convinced them to use another horned dinosaur, the Chasmosaur. As far as detail in the puppets go, this model was the most realistic. Above right, the mother dinosaur from the film, a strictly fictional species. The skin texture was achieved by casting actual reptile skin. The walking cycles are about the smoothest I've seen, showing the tremendous care that went into the construction of the armature and the fleshing of the figure, not to mention the intense concentration of the animator (Danforth). In the next installment we'll show a proposed sequence for the film, involving the mother and the baby, that was storyboarded but never filmed. Middle right is the winged Pterodactyl from the film. The model is, of course, suspended on wires from an overhead brace. A picture of such a professional support structure can be seen in the first installment of this series (2:19). Although the model is used in a typical prehistoric winged-reptile-vs-man situation, the animation and features of the model overcome that drawback. A much better version of the Pterodactyl had been planned, but the producer vetoed it. Not since KING KONG has a winged creature had such tissue like wings, a very successful representation of the membranous covering that such reptiles actually had. Very different from the heavy wings of the birds used in ONE MILLION YEARS B.C. and VALLEY OF GWANGI. The wings also have a blur effect, achieved by the tedious process of backwinding the camera and re-exposing frames. The approximate cost of each of the models used in the film was \$3,200. Bottom right, is one of the most fluid animation scenes I've ever viewed, and probably some of the most successful character work in animation history. The model of the baby dinosaur was fourteen inches long. The superbly done hatching sequence shown here, and the later shots of the baby playing and romping with her human companion, are among the more memorable moments of the film. I find that people tend to remember the baby more than anything else, because the use of animation to create a sympathetic character is almost unheard of. The eyelids were not integral parts of the puppet, but were applied to the eyes in sequence to simulate opening and closing.





A closeup look at some of the animated scenes from "The Zanti Misfits" episode of the TV series **OUTER LIMITS**. The models were constructed by Wah Chang for Projects Unlimited, and animated by Al Hamm. The misfits are alien criminals, in the form of weird human-like insects, who escape from their penal ship when it lands in the American desert. The models were believable and the animation work excellent, which made this one of the more enjoyable **OUTER LIMITS** shows.

positive are optically printed onto high-contrast black and white stock yielding a travelling matte which has the clear silhouette of the actor performing against a black background. A counter matte, a black silhouette of the actor performing in a clear field, can be step printed from this matte. Using the precision mattes and counter mattes created in the above manner, the footage of the actor performing in front of the blue screen can now be composited to whatever background scene is desired, using the optical printer and the techniques described previously.

Some probable uses of blue screen color separation work in animation films would include: Sinbad walking in front of Sokurah's flame breathing dragon, Magog, and later bringing his beloved Parisa back by the same route, in **7TH VOYAGE OF SINBAD**. To achieve a fairly close interaction between the two components, Harryhausen studied the live action footage, and then manipulated the animation model dragon so that its actions would appear to cause the reactions of the actors. The technique of blue screen was also probably used in the scene where the first Cyclops begins to roast Harufa on a spit over a hot fireplace in anticipation of a warm meal. It was also used in **WHEN DINOSAURS RULED THE EARTH**.

In **7 FACES OF DR. LAO** the model of the sea monster breaks out of Dr. Lao's tent. As it wanders off the flapping tent seen in the background is real, the sequence of the model and the real tent having been matted together. The scene of the monster passing in front of Dr. Lao and his young companion is another matte shot. The shrinking of the creature in the rainstorm, back into a small fish is yet another travelling matte. In this case, the camera was tracked away from the models used on the animation stage, and when this footage was matted to the background footage the composite created the illusion of the creature shrinking. There were numerous models substituted during this process to make morphological changes that would make the transformation appear smooth and realistic. The growth effect could have been accomplished with a travelling matte and the reverse of the above process, or else the models could have been moved closer to the camera while they were being animated. In any case, the wooden animation stage on which the models were manipulated is apparent in the shrinking segment.

There are examples of travelling mattes in countless other productions, including **ONE MILLION YEARS B.C.** (especially during the earthquake sequence, where huge rock formations jut up through the earth's crust, and people make their way around them), **JACK THE GIANT KILLER** (the enlargement of Cormoran in the princess' bedroom and the metamorphosis of Pendra-gon into the harpy), and **JASON AND THE ARGONAUTS** (closeups of Jason and Medea on the Argo and in several parts of the skeleton sword-fight sequence).

Poor matte work with the blue screen color separation process will result in a slight blue halo around the actor. Blue coloration in the costume must be avoided or else the background will become visible, being seen through the actor (shades of the Invisible Man!). The process can be used for black and white as well as color effects photography.

There are other color matte processes including the Color Difference system, the infra-red process, the ultra-violet process, and the sodium vapor process. The color difference system places the actor in front of a blue background consisting of a screen illuminated from the rear (the screen has traces of green which are eventually removed during composite printing of the color internegative). This process makes use of the fact that when black and white separation positives are step printed from the color master negative the red and green filtered prints will render



ABOVE: Jim Danforth animates a portion of the Plesiosaurus sequence. What will be the background portion of the finished scene can be seen backprojected behind him where he can refer to it while manipulating the model. Behind the model is blue-backing for composite matte work.

the blue screen backing black, while the black and white blue filtered separation positive records it as clear. A lab positive is prepared from the blue separation print which is a clear silhouette of the actor performing in a black field. The three separation prints must be color-corrected during printing. This system cannot reproduce any violets or rich blues, while it can record realistically such transparent and semi-transparent objects as glass, smoke, water, etc.

The infra-red, ultra-violet, and sodium vapor techniques make use of multi-film matte processes, which produce the matte during the photography of the live action negative. They utilize special cameras that have a beam splitter located behind the lens. The splitter divides the light entering the optics so that two identical images of the scene being filmed are passed to two different film stocks. One of the stocks is color or panchromatic black and white which photographs the action, while the travelling matte of the actor is produced on a specially selected companion film stock. The photography of the live action and the production of the travelling matte is simultaneous. The reason these systems work is that they make use of different wavelengths of light, one particular wavelength (or group of wavelengths) illuminate the performing actor, and another illuminates the background screen. For example, the sodium vapor process (used by Peter Ellen-shaw, Hamilton Luske and Eustace Lycett in Walt Disney's **MARY POPPINS** and **THE LOVE BUG**) is executed on a sound stage which is equipped with a brilliant yellow screen, which the actors perform in front of. The screen is lit by monochromatic (containing only one wavelength) yellow light from ordinary sodium vapor lamps. The actors are lit by lamps which have a didymium coating to filter monochromatic yellow from the light falling on the actors. Eastman Type 5251 color stock is used in the filming, being insensitive to monochromatic yellow, while the camera is outfitted with two filters for the two film stocks, a monochromatic yellow filter in the aperture leading to the film stock which will produce the travelling matte, and a didymium filter in the aperture leading to the film stock which will record the live action performance. Due to an interference-filter pellicle functioning in conjunction with the beam



splitter, only monochromatic yellow (from the background screen) is printed on the matte stock, while the beam splitter sends the wavelengths on the actors to the color negative. The absence of monochromatic yellow on the foreground and actors does not cause a color imbalance or faulty flesh tones. A step contact counter matte is made from the matte rolls and the foreground and background footage are composited in an optical printer. The other techniques are fundamentally the same, except that the infra-red and ultra-violet processes yield a matte which is smaller than the corresponding real images recorded on the master negative, and must be enlarged through optical printing prior to composite work.

In the days before color work was the order of the day, a black and white matte system was devised by C. Dodge Dunning and refined by Roy Pomeroy (who did the visual effects for the silent *TEN COMMANDMENTS*). A production camera was loaded in bi-pack, one strip of film being a bleached and orange dyed master positive of the background footage, while the other strip was a panchromatic negative. The actor performed in front of a screen illuminated with blue light, while being illuminated by orange-filtered lamps. The light reflecting from the blue screen served to print the background shown on the master positive in bi-pack onto the negative stock, but only in the area where the actor did not prevent the light from reaching the camera. The actors image was transferred to the negative by the orange light which passes through the bleached and dyed master positive without printing the master positive onto the negative. The actor served as his own matte, because he obscured portions of the blue background from printing the master positive onto the negative, while the orange light transmitted his features perfectly. Several of the behind the scenes articles which were published about the special effects in *KING KONG* (including *Modern Mechanics* and *Inventions* April 1933) show illustrations of this system being used to combine *Kong* with backgrounds of his prehistoric domain.

Most of the visuals in Hammer's recent *WHEN DINOSAURS RULED THE EARTH* were achieved using travelling mattes, combined with magnificent matte paintings and brilliant modellular animation. The Jim Danforth effects work is definitely some of the finest I've ever seen, especially the hatching of the baby dinosaur, the plesiosaurus, and the chasmosaurus footage (80% of which was done by David Allen who was also responsible for portions of the baby-plays-with-Victoria Vetri Footage).

Combinations of effects: techniques made possible the complex visuals. In parts of the plesio-

saurus sequence, the visual was composed of animation model, rear screen, travelling foreground matte (actors), and animated actors. At times the beach the plesiosaurus walked on was a painted component matted onto the scene. The giant crabs were produced optically (there being only one crab model used), as were the giant bees in Harryhausen's *MYSTERIOUS ISLAND*. Perhaps the most convincing effect involving the crabs was the scene in which one of the fleeing cavemen is knocked down and his reflection and the crab's can be seen in the tidewater pool beside them, probably painted to match their actions. In short, Danforth made use of practically every known optical technique available, and the staggering visual results reflect his virtuosity.

Probably the most difficult form to animate convincingly on the screen is the human form, yet it is one of the most essential ingredients of many animated scenes where intimate interaction between the animation model and actor demands that his animation stand-in be used. Most of the overwhelming feeling of depth, of distance, was accomplished in *KING KONG* by using a live actor up to a certain point and then adding an animated miniature of him which would continue to move into the dense jungle. For example, Bruce Cabot, the actor, walks into the jungle, moving towards where the defeated allosaurus lay bleeding in the distance. He walks behind a clump of vegetation and Bruce Cabot, the animation model, continues the trek. When the enraged brontosaurus chases Denham's crew onto land, and one unfortunate wretch climbs a tree to escape, all the men are animated. The figures of Fay Wray and Bruce Cabot are animated as they descend the vine from Kong's cliff-top cave. *BLACK SCORPION* is quite impressive in its use of animated people, caught and dismembered, in the giant pincers of the animated models. There have been animated actors in nearly all animation films and some in others including *DESTINATION MOON* and *IT'S A MAD, MAD WORLD* (models constructed by Danforth and Delgado). With the proper movements, staging and lighting, most of the animated people have been successful and have greatly enhanced the realism of the animated scenes they were in. Animated people have been particularly well done in *MYSTERIOUS ISLAND*, *BLACK SCORPION*, *VALLEY OF GWANGI* and *20 MILLION MILES TO EARTH*.

A camera technique that is especially effective in animation films is the use of the animation camera to zoom in on a model or to follow it by tilting, panning, tracking, or other camera movements. Animation camera has increased the fluidity of animation scenes and enhanced the believa-

bility of the effects in *KING KONG*, *MIGHTY JOE YOUNG*, *MYSTERIOUS ISLAND* and *BLACK SCORPION* to name a few. The latter is the production featuring the most extensive use of animation camera yet to be released.

Primarily a technique used in the filming of puppet films, animation camera can only be executed when the camera is mounted on a slow motion, geared, pan and tilt head which is entirely free from vibration. The camera and pan head are mounted on a dolly which runs on a track. The carriage must be able to traverse the distance of the track smoothly, or a jerky and wobbly camera shot will result.

The camera movements required are pre-determined and charts are set up so that the focus can be kept sharp and clear during their execution. Rulers with small calibrations are used to mark off the phasing of the camera down the track and, as with model animation, movement begins slowly, speeds up to the desired rate, and then stops in the same manner to preserve the natural laws of inertia and momentum which must govern all real motion. Zoom and focus changes can be performed manually or automatically. To construct exciting and imaginative effects, the use of animated camera movements is as vital to a production as the use of rear screen, animated set or animated people.

TO BE CONTINUED

I wish to extend my thanks to the following people for their invaluable cooperation in the preparation of this series of articles: David Allen, Howard A. Anderson, Douglas Beswick, Wah Ming Chang, Gary E. Crandell, Marcel Delgado, M.J. Dew-Brittain, Ernest D. Farino, Jr., Jim Garrison, Norris Graser, Jim Harmon, Ray Harryhausen, Dan & Mike Merrill, Hortense Schorr, Charles H. Schnee, Robert Weber, Leo Wilder, and Fay Wray.

Mark Wolf

FLESH

Something mire of the

As the rocket ship door opens and our trio of heroes step forth on the surface of an alien planet, Dr. Jerkoff, pilot and inventor, takes a deep breath, "Ah, good, there's oxygen on this planet!"

But there are much stranger things to be found on this planet than the lost commodity we on earth called "clean air."

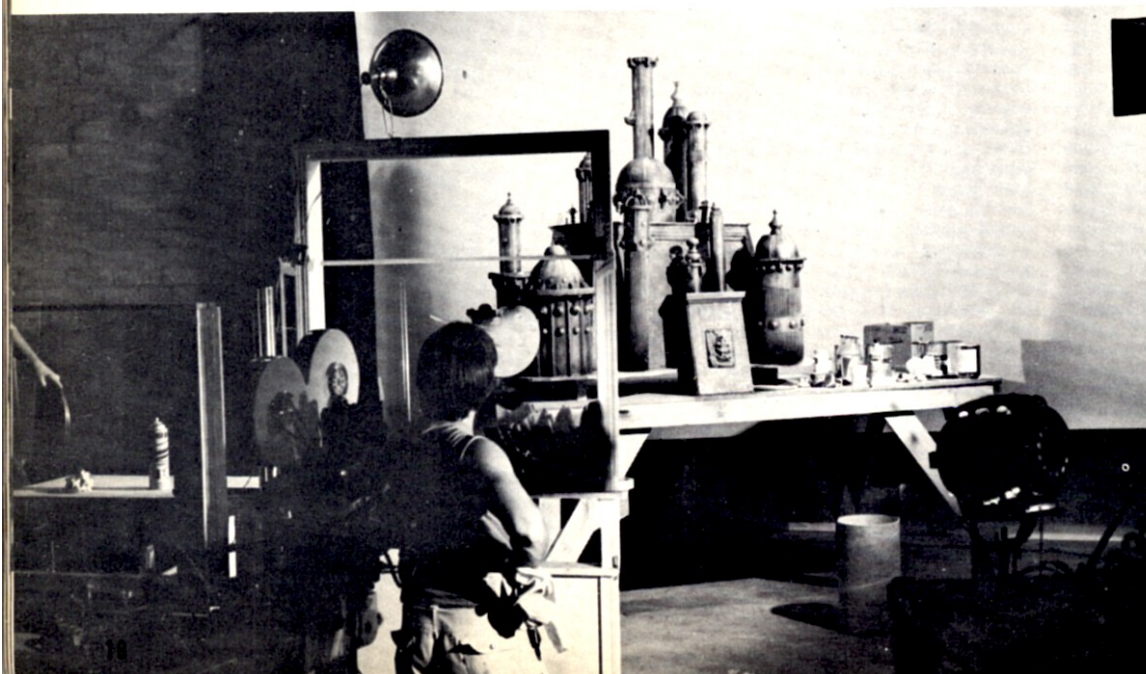
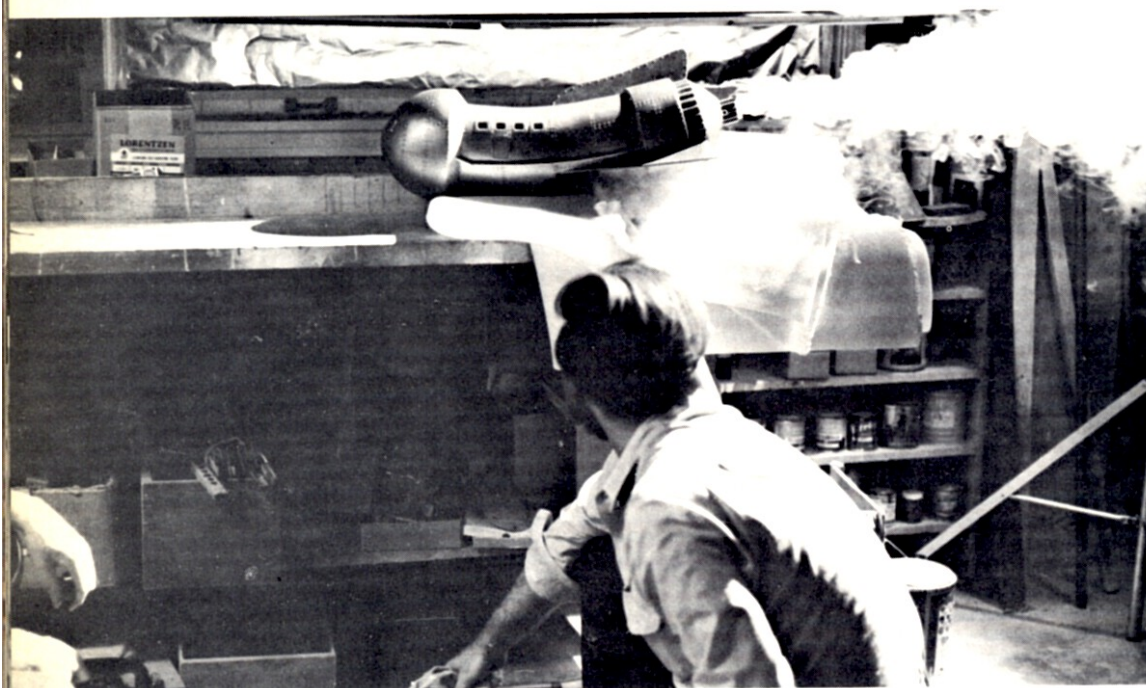
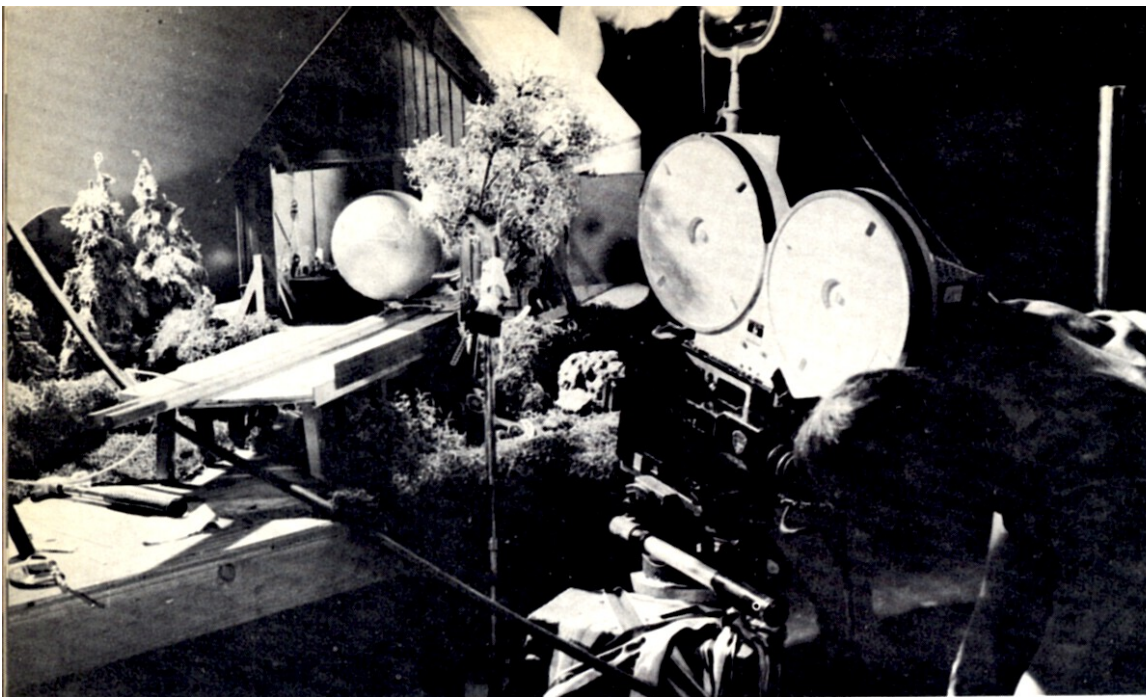
It's all in the new Graffitti production **FLESH GORDON** to be released early this fall. This spoof and sex fantasy film combines live modern adventure with the latest in animation techniques which the film's director, Mike Light, calls *Super Damnation*. With censorship and ratings changing constantly in the direction of "almost everything goes," producers Bill Osco and Howard Ziehm felt the time was right for this outrageously funny interplanetary satire.

The film takes place in the 30s just as a mysterious sex madness has plunged the planet into carnal chaos.

Professor Gordon (played by John Hoyt, Hollywood character actor who has appeared in *WHEN WORLDS COLLIDE* and *JULIUS CAESAR* among others) and a group of learned scientists at the planetarium have traced the cause of the madness to "cans of bad Pass-over tuna." But they're not sure and we know better for *Flesh and Dale Ardor* have been hit by a Sex Beam from the planet Porno. As all repressed tendencies erupt in the Ford Tri-Motor Plane (actual seats were used) *Flesh and Dale* parachute to safety and a meeting with Dr. Flexi Jerkoff. All in agreement that the Earth needs to be saved, they fly through the Moronishpere to the planet Porno.

There they encounter, in the first animation sequence filmed by Bill Hedge, the organic cave and the ten-foot-tall Penisourus with its hypnotic baby blue eye. Of course they overcome the creature but their troubles have just begun. *Flesh*, the all-American space age hero, successively triumphs over Emperor Wang, maniacle botanist and ruler of the planet; Chief Nellie, head of the militant underground Amazon

Scenes taken during the filming of the special effects for Graffitti Productions fantasy satire **FLESH GORDON**. Dr. Jerkoff's rocketship (seen top and bottom left and at right) is a huge phallus. Special effects men Bill Hedge and Mike Hyatt (middle right) prepare to film the floating city. One is touching up a picture of the moon, painted on a glass plate through which the floating city will be filmed. Rumor has it that the sex-exploitation farce may be edited for a GP rating to cash in on its popular appeal, but is that possible!??



FLESH GORDON

worthwhile may be rising from the
sexploitation market

Chauvinism, the chauvin-
ism, the hermaproditic,
Queen Amoura, Prince
merry men, and his
more

up a
twice as long
gesture of a monster
broken down frame by frame
and there are 24 frames to one second.
FLESH GORDON brings some of the
earlier accomplishments of filmmaking
along with it. The armature (which goes
inside the puppet monsters and controls
their movements) for the Beetle Man
was designed by David Allen and vi-
lifies parts of the original King Kong
puppet. Treyok, Queen Amoura's com-
panion, might look familiar to some.
His mask was designed by the film's
Art Director, Mike Minor, who worked
of the STAR TREK series.

FLESH GORDON is a veritable en-
cyclopedia of special effects from rays,
to rocket ships and monsters to matte
effects of Wang's throne room, the
Forest Kingdom and the chilling Royal
Flush in which the arena floor rolls

back plunging our heroes into a gigan-
tic toilet bowl.

It's all good clean fun and fun and
youth made this spectacular production
possible. Working with a relatively
small budget for the work that had to be
completed, Graffitti was able to enlist
the talents of the Company Theater of
Los Angeles, Bill Hunt, a member of
the group, played Emperor Wang as
well as co-creating the story with Mike
Light who wrote the screenplay. In ad-
dition to writing and directing, Light
also edits the film. His past endeavors
have led an interesting path to his pre-
sent combined feats. At the age of 12
he bought his first camera and began
making films. He has written musicals,
worked with puppets and produced his
own version of LORD OF THE FLIES.
In 1965 he put together a light show
which toured the country with such
groups as Big Brother and The Holding
Company, Country Joe and The Fish
and Vanilla Fudge.

Graffitti Productions is a remark-
able accomplishment itself; one made
possible by the combined talents of Bill
Osco and Howard Ziehm, who did the
photography for FLESH GORDON. Two

years ago they started with determina-
tion and \$85. They examined the erotica
market, began making short color loops
and soon became the biggest 16mm loop
supplier in the U.S. Technical superi-
ority and giving people more plot with
skin increased the demand for their
product. Feature films were a goal and
with the success of two films, MONA
and HARLOT, they were able to inde-
pendently finance FLESH GORDON.

The film is really a picture of today
and today has been around a long time
but only now are people honest or out-
spoken enough to discuss their fears
and fantasies openly. Even Andy Hardy
must have had the back seat of his car.
Now it's rocket ships instead of rumble
seats. Films have gone from Ford Tri-
Motor to the inter-stellar, hydro-
combustion, cable-patched, micro
teflon nuclear gamma-ray rocket
ship-phallic missiles."

Does FLESH destroy the ray and save
the world? Does Dr. Jerkoff discover,
"Why must you do this thing? The earth
is a peaceful planet and poses no threat
to you." Emperor Wang answers, "I'll
tell ya' later."

Walter D. Richy



WENDKOS

THE IMPORTANCE OF CONCEPT

An evocative scene from *THE BROTHERHOOD OF THE BELL*, directed by Paul Wendkos and telecast September 17, 1970 by the CBS Television Network.

AN INTERVIEW CONDUCTED BY DALE WINOGURA

Paul Wendkos is a tall, tanned, broad-shouldered, mildmannered, extremely active, greatly energetic, expressively gesticulatory, and powerfully influential man and film director. Born in Philadelphia on September 20, 1926, his educational background was in the Columbia University and The New School for Social Research, studying acting with Irwin Piscator.

His film training was in documentaries, studying under such outstanding teachers as Lewis Jacobs, Raymond Spottiswoode, Sidney Meyers, and Leo Horowitz. He won countless prizes for his films at several film festivals, including Edinburgh, Venice, and Berlin.

His television training and experience is vast and varied, including several episodes of THE UNTOUCHABLES, NAKED CITY, BREAKING POINT, THE 11TH HOUR, BEN CASEY, DR. KILDARE, THE FUGITIVE, I SPY, THE FBI, THE INVADERS, and the unsold CRISIS pilot. Television features include HAWAII FIVE-0 pilot, FEAR NO EVIL, THE BROTHERHOOD OF THE BELL, TRAVIS LOGAN, D.A., and Movie of the Week films including A LITTLE GAME, THE TATTERED WEB, and THE DEATH OF INNOCENCE.

His favorite director is Fellini, 8 1/2 is one of his favorite films, and Fred Zinnemann is his favorite American film-maker. Others include Jack Clayton, Ingmar Bergman, Max Ophüls, Monicelli (THE TENTH VICTIM), the younger Anatole Litvak (THE SNAKE PIT and DECISION BEFORE DAWN), and Orson Welles (whom he admits heavily influenced his style).

His filmography is as follows:

1957--THE BURGLAR

1958--THE CASE AGAINST BROOKLYN
TARAWA BEACHHEAD

1959--GIDGET
FACE OF A FUGITIVE
BATTLE OF THE CORAL SEA

1960--BECAUSE THEY'RE YOUNG

1961--ANGEL BABY
GIDGET GOES HAWAIIAN

1963--GIDGET GOES TO ROME

1966--JOHNNY TIGER

1968--GUNS OF THE MAGNIFICENT SEVEN
ATTACK ON THE IRON COAST

1969--HELLBOATS

1970--CANNON FOR CORDOBA

1971--THE MEPHISTO WALTZ

1972--THE OBSESSION

In this interview, I will cover only a few films, including his favorites, and of course, the cinefantastique.

It's a hot summer day in Malibu, in a cool vacation apartment with a window overlooking the beach, about three in the afternoon. A perfectly relaxed setting for an interview with Paul Wendkos it is, and we settle down on the sofa as my tape recorder begins to record...

Dale Winogura: Do you try to accomplish something in each of your films?

Paul Wendkos: Basically, I as a director must have some kind of concept about the material, some interpretation, some meaningfulness that strikes me as pertinent, important, and profoundly moving. Once I get fixed on a subject, on an approach, the next problem of course is to communicate that to an audience, to touch them, to illuminate their own lives by involving them with the experience of what's happening on the screen, to make them share in the experience and to hopefully communicate the concept to them on a level that is possibly deeper than just the plot. Getting them to think in terms of symbols, of nuances, rather than in scientifically demonstrative data.

THE ANDROMEDA STRAIN was very much like that, very cold, very superficial, however entertaining the film. But it was very impersonal. It had little or no concept to it.

Another director other than Robert Wise, who probably chose not to give it anything else, may have found something else in it, and it could have been a memorable picture, whereas now it's just a very good commercial piece of material with some fascination.

I can't stress that enough by the way. It's one of the major functions and contributions of the director on any project, to give it a quality of his own feeling, his own uniqueness, and attitudes about the material. That determines the style of the picture, how the picture is told and, in the final analysis, to touch an audience in a very special way, beyond the plot, story, and actors. Not even on an intellectual level, on an emotional one.

For example, ten different directors could have taken THE ANDROMEDA STRAIN and made interesting films out of all of them. If all the directors were functioning properly, you could have gotten ten different films based on the same novel, each of them could have been equally good, but they all would have been different because they would have been filtered through the consciousness of a different human being. Consequently, you could have had ten dazzling, arresting, and astonishing pictures, each one based on the same novel.

This is my point--if you don't just shoot the screenplay, you must filter it through your consciousness, and make a very strong attempt to do just that. Evidently, Mr. Wise didn't do that--and it came out very dry, very cold--and functioned as a technician virtually.

Do you think about style very strongly?

Yes, of course. I have vast experience in film and I'm pretty much in command of the whole color spectrum of devices and tools at the disposal of the film-maker. It's very easy to become razzle-dazzle and a technical virtuoso with camera and impose your style on the material. Often you do fall back on that virtuosity when you have a script that is totally empty and devoid of any quality or dimension, and then you say, "Well, I'm going to dazzle them with style," and that's superficially imposing style on shabby material. But when you have interesting material, with some depth and complexity, you look for a style that will emerge out of the picture, depending on what your concept is. I don't have a style that I arbitrarily impose on pictures but, because of my training and experience, I have the ability to perform in any style that is necessary or demanded by the material. What I try to do is very carefully

analyze, work, and digest the material and ultimately arrive at a concept, and that will determine how I'm going to treat the picture.

What do you think of critics in general, in their reaction to films and film-makers?

Most critics are remarkably insensitive to visual and dramatic expression, symbolic undertones, and conceptual overtones. They like to follow a story, get involved with people that they like, to see attractive people.

Just like an audience?

Yes, just like audiences, they want to be entertained.

What do you attempt in your relationship with the other craftsmen on the set?

Only with the cameraman. The rest are just there to service the actors and myself, but the cameraman and I work very closely together because we're trying to create a visual mood.

Which of the films you've done do you feel you've most succeeded with, and why?

ANGEL BABY is one of my favorite pictures, because I had a theme. I replaced another director on it, Hubert Cornfield, and I came down and found the company in utter chaos. Everybody was thoroughly demoralized, and I had to come in and pick up all the loose pieces, and performed an act of therapy more or less. I had a very strong approach to the material which made it all very simple, but allowed everyone to get a common grasp on the material. The concept of course was the corruption of innocence, at the core and very fundamental to the picture, and everybody immediately sparked to that theme, that concept, and it gave them strength that immediately resurrected the whole project. It since has become a cult picture, and it's strange because the original release company tried to merchandise it as a combination of Bible and sex, like a mini-DeMille picture. It was a disaster, so they dumped it on television where the kids saw it, and demanded to see it in their schools and New York repertory theatre. The film found its own level in spite of the unbelievable insensitivity of the exploiters of the film.

Was there any footage shot by Cornfield in the final film?

About two seconds. He only shot for a couple of days, and there was nothing I could use.

Outside of ANGEL BABY, are there any other films that you like?

FACE OF A FUGITIVE, a western with Fred MacMurray and James Coburn. It was a very successful picture.

You did the first eight episodes of THE INVADERS, right?

Yes, I did.

Were there any episodes that intrigued you the most?

Not really. I had a basic difference with the producers about the whole concept of the show. I wanted to have more philosophical conflict, and they treated it as a variation on the good guy-bad guy, "B" western theme with ambushes, guns, and shoot-outs just like a western. I think the show lost all philosophical dimension, assuming that the invaders were black and the earthlings are white with no common ground for any kind of dialog between them. The material degenerated into a cheap melodrama for television.

Were there any episodes that you did like, somewhat?

Yes, a couple. One I did with Suzanne Pleshette where she was a mutation and it was found that



Films like **THE MEPHISTO WALTZ** and **FEAR NO EVIL** demand a kind of stylization that is a release from conventional forms...

she was able to generate human feeling, specifically she was falling in love, and this emotion upset her, she didn't know where it came from. Consequently, she fell in love with Roy Thinnes' character, and was willing to help him discover and reveal who the invaders were, and she was killed by them for talking too much. I don't remember the title. It was one of the early ones, a very good show.

If you had your way, what would your approach to *THE INVADERS* have been?

I would have gone with a society much older than our own, more intellectual force, and who thousands of years ago had an atomic confrontation on their planet, and realized that there was no possibility of another war because it would result in all their destruction. So war consequently was bread out of them, violence was bread out of them. Nevertheless, it was a different kind of violence, a philosophical and intellectual confrontation and tension, and--do it that way. I think if they were treated as human beings with all the diversity, colors, and dimensions of individuals, they could have had a limitless series of stories. It could have been bizarre, interesting, unusual, everything I think the series held promise for, but was never delivered because eventually it became another variation of a cops-and-robbers picture.

When you did *FEAR NO EVIL*, what was your concept of it? Do you think you achieved what you set out for?

Well, with material like that, it's very hard to establish a concept. The only concept for me was to make it as believable as possible so that an audience could believe that this is possibly true, to make an audience feel the limits of their own imagination, of their own comprehensibility so that possibly they can't know the full extent of the cosmic forces on earth. By treating the film so realistically and making the audience suspend its disbelief, you made them accept what was happening as possibly true, and hopefully would open up their minds to a kind of reality that transcended their own sensory apparatus. We went into a cosmic kind of awareness of life forces, beyond our own ability to see it, smell it, and touch it. There is a way of feeling and knowing things that is extra-sensory. I think we achieved that very successfully.

The character of the girl in *FEAR NO EVIL* was made very sympathetic, as opposed to Paula in *THE MEPHISTO WALTZ*.

She was a victim, so was Paula. But Paula kept fighting back, while the other girl was in constant danger of being destroyed, and you also felt she was in danger.

Do you feel that logic is absolutely essential to your films?

I do believe in clarity. I believe in making it clear without boring an audience with clarity, but I do like them to know what's going on. I don't like them for a moment to be bewildered because the moment that happens, their empathic involvement and attention span is shattered and everything is lost. Anything that interferes with the sharing of experience is to be avoided.

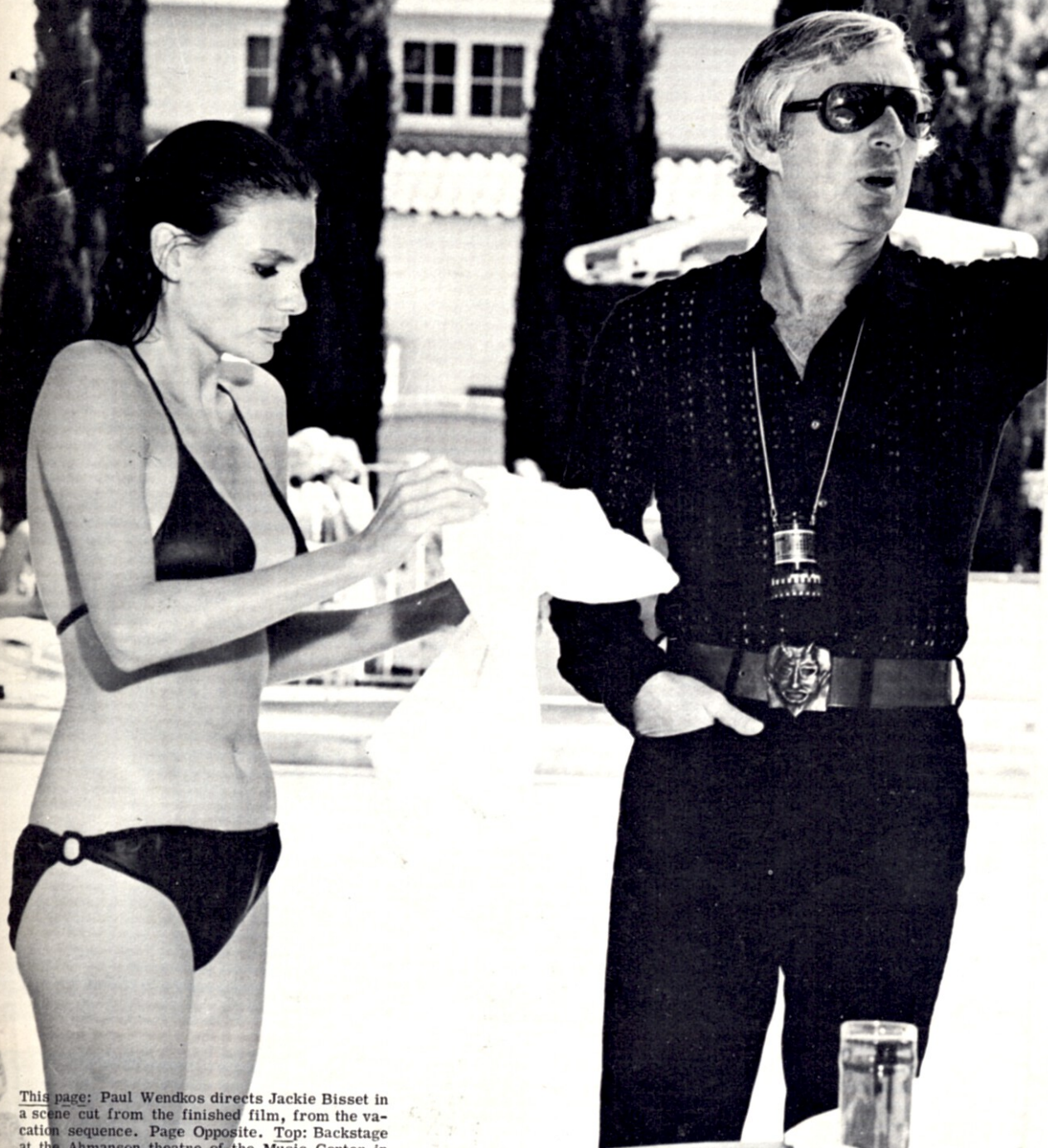
But what about some remarks that *THE MEPHISTO WALTZ* is a bewildering picture?

It is, and I think that's one of the film's weaknesses. In the original version, before the cuts, all those bits of clarity were brought out. But unfortunately the explanations were so boring and, in the final analysis, how can you explain something that is beyond explanation? The film demands something from an audience, to think, to use their imagination, to give something of themselves. If they're not willing to do that, the film won't make the same impact.

How would you answer those who complain of your extreme, obvious stylization?

I don't see how they can because the style that was in *THE MEPHISTO WALTZ* is not the same style that was in *HAWAII FIVE-0*. The only com-





This page: Paul Wendkos directs Jackie Bisset in a scene cut from the finished film, from the vacation sequence. Page Opposite. Top: Backstage at the Ahmanson theatre of the Music Center in Downtown Los Angeles, Wendkos directs the crowd of people in the scene that takes place right after Myles' first concert. Middle: A scene from FEAR NO EVIL, now in syndication through MCA TV. Louis Jourdan (back to camera) discusses the occult with his party guests, Wilfrid Hyde-White (standing), Bradford Dillman, and Carroll O'Connor (seated far right) who now plays Archie Bunker on the popular series ALL IN THE FAMILY. Bottom: Paul Wendkos, star Glenn Ford and writer-producer David Karp, posing with a miniature replica of the bell used in the production of BROTHERHOOD OF THE BELL, which was presented to Ford upon conclusion of the filming.

mon ingredient in my films is a sense of movement. I do like movement. You do fall in love with a little device here and there that's effective, and I guess I'm guilty of that. I wouldn't say that's obvious stylization though, that's just a "bit."

Films like *THE MEPHISTO WALTZ* and *FEAR NO EVIL* demand a kind of stylization that is a release from conventional forms.

Like *ROSEMARY'S BABY*?

Yes, that was very straight though. That was the approach of that piece of material.

Do you feel that *THE MEPHISTO WALTZ* is superior to *ROSEMARY'S BABY*?

Yes, I do.

I do, too.

In a way, it was similar, but it went way beyond *ROSEMARY'S BABY*, areas that weren't even thought of. Here we had dreams, soul transfer, and much more bizarre material. You have to invent a new kind of reality, something strange and unusual. Maybe it stuck out a little bit too much, but I didn't think so. I think if you were properly sucked into the content of the picture, then it was well-fused.

Some people feel *THE MEPHISTO WALTZ* is sick, insubstantial, and cheap, but yet they're thoroughly engrossed by it.

Well, it is sick, isn't it? Look what happens at the end, it is sick, no question about it. I think an audience is bewildered by that ending, they don't know what to believe. Here is a girl who deliberately kills herself so she can be with the devil again. It's very decadent, bizarre behavior and, most American audiences with their puritanical notions of good and evil, find that very difficult to approve of or accept.

However, she's using evil to destroy evil.

We hope that they know that. I think people are so shocked by what she did that they fail to examine that face, to see the determination there to ultimately destroy evil through evil.

When Maggie takes off that mask, there is an expression on Paula's face that gives one the feeling that she's not really dead. This is well sustained throughout the film, that you're never sure of fantasy or reality because one ultimately becomes the other. This was intentional, wasn't it?

Yes, that was the intent all through the picture, not to really tell an audience that this is really happening. It could be the aberration of a diseased mind.

Anybody's diseased mind, not necessarily Paula's?

That's right.

Then *THE MEPHISTO WALTZ* was deliberately ambiguous?

Yes, it was part of my approach. Some of the editing destroyed this concept, though. I was striving to stimulate audience discussion, but by eliminating certain scenes, they destroyed the viability of that concept. For instance, after Abby's death, I showed Paula wandering around the house, turning on all the lights, and playing on the tiny spinet in her room. It was a beautiful scene, but the producer cut it.

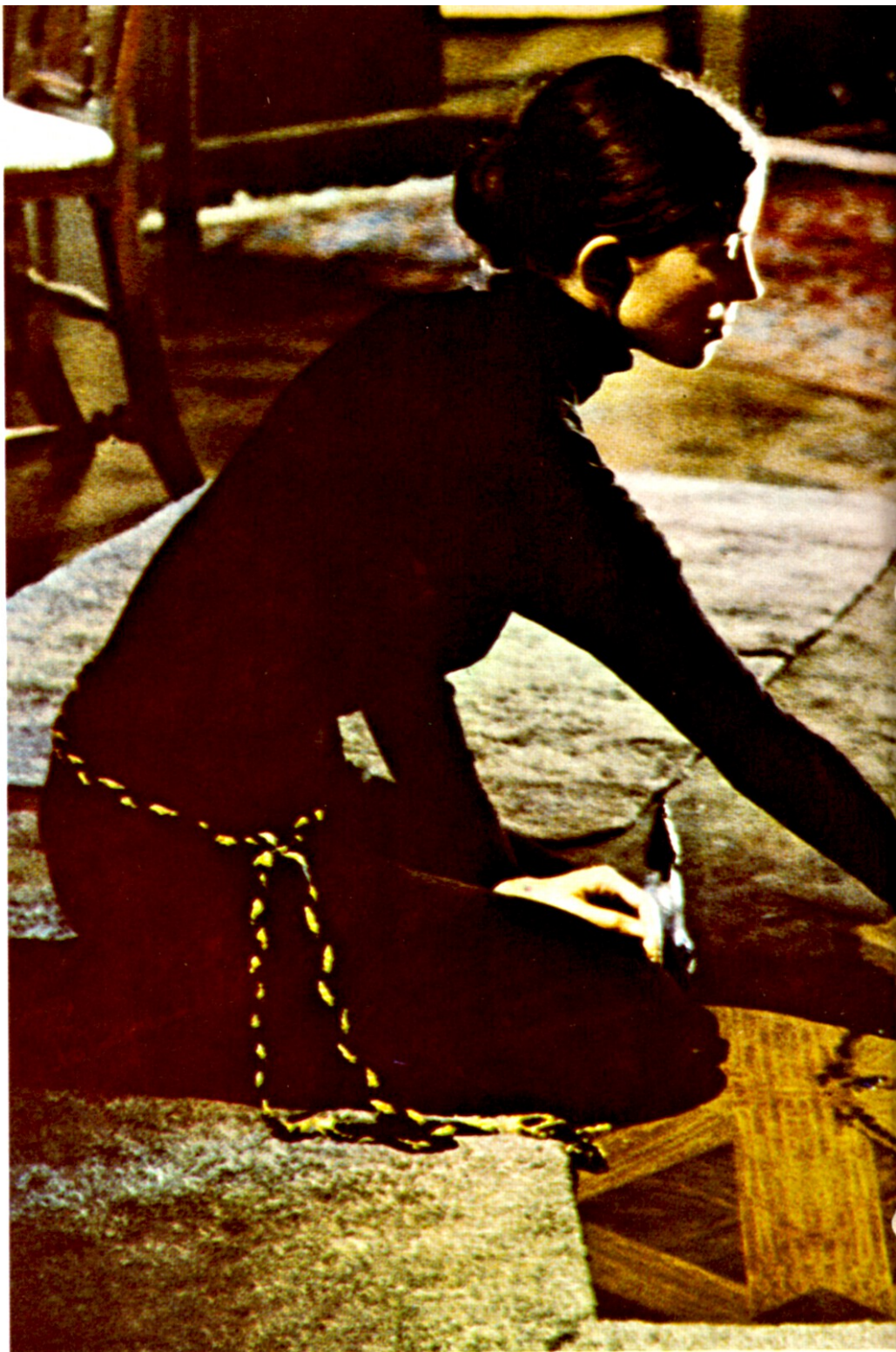
***FEAR NO EVIL* was much less ambiguous.**

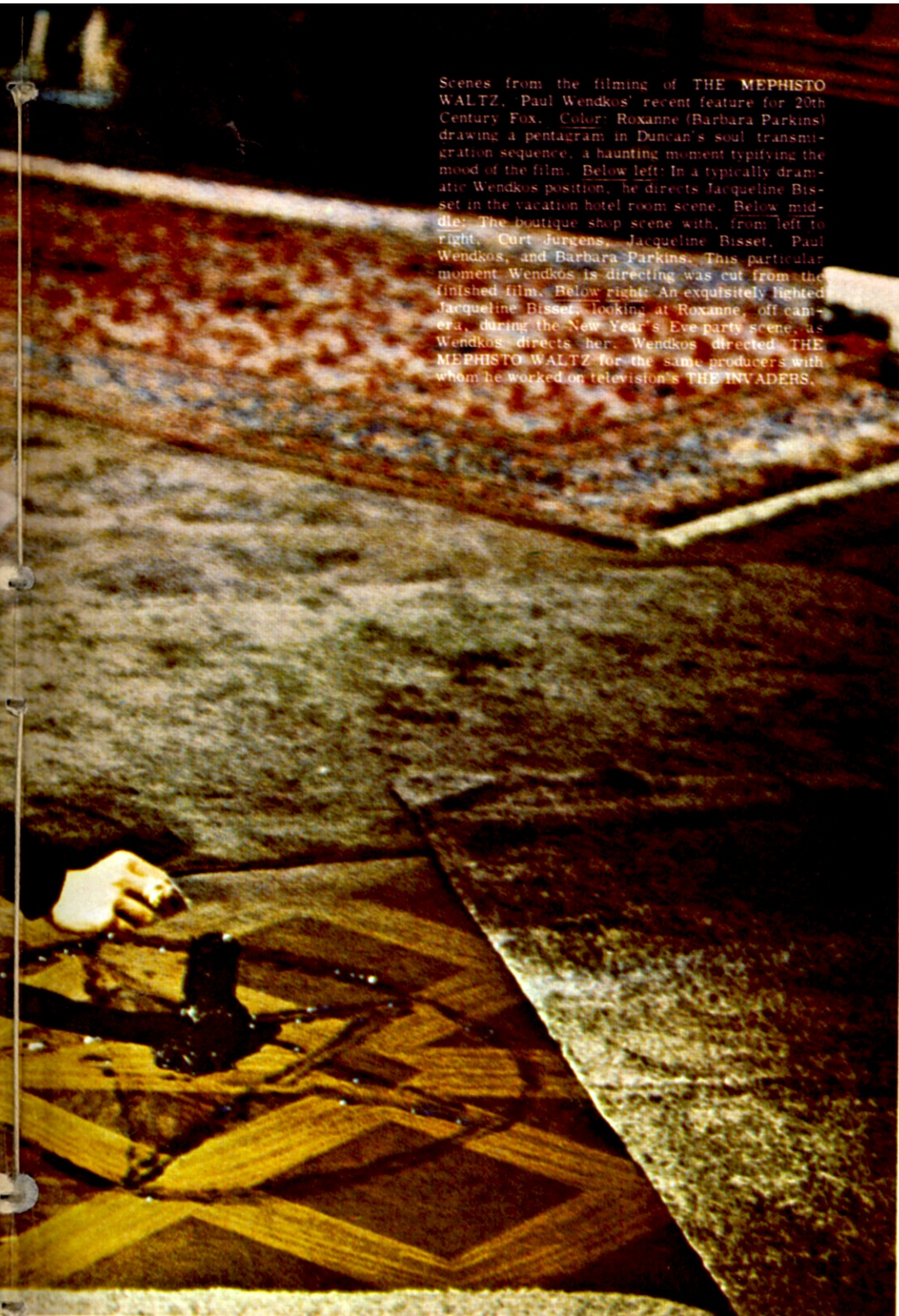
Yes, that's like a supernatural detective story. The audience identified with the skeptic, therefore it was much easier to accept. *FEAR NO EVIL* was on the outside looking in, but *THE MEPHISTO WALTZ* was asking them to place themselves in Paula's position.

What things in particular did you like or dislike about *THE MEPHISTO WALTZ*?

In retrospect, I realized that the use of the dog was essentially a cliché, a cheap terror device, a variation on the black cat-black dog theme. It made the attempt at shock patently obvious, and that threw some people off. I think the film needed more terror, but my producer didn't agree with me, and some differences of opinion about the film's cutting as well. I felt that more scenes were necessary to explain Paula's disintegration, and her profound and deep shock after the death of her child, in the scene I previously described, which virtually unhinges her mind. It made everything that followed a little bit more acceptable and makes her more sympathetic. The scenes were taken out because the producer was afraid of the total length, and he had a point. Eliminating does not necessarily create tempo though. The way you create tempo is to keep in scenes that have meaningfulness, fascination, growth, and dynamics.

Do you feel it was necessary to find motivation





Scenes from the filming of **THE MEPHISTO WALTZ**, Paul Wendkos' recent feature for 20th Century Fox. Color: Roxanne (Barbara Parkins) drawing a pentagram in Duncan's soul transmigration sequence, a haunting moment typifying the mood of the film. Below left: In a typically dramatic Wendkos position, he directs Jacqueline Bisset in the vacation hotel room scene. Below middle: The boutique shop scene with, from left to right, Curt Jurgens, Jacqueline Bisset, Paul Wendkos, and Barbara Parkins. This particular moment, Wendkos is directing was cut from the finished film. Below right: An exquisitely lighted Jacqueline Bisset, looking at Roxanne, off camera, during the New Year's Eve party scene, as Wendkos directs her. Wendkos directed **THE MEPHISTO WALTZ** for the same producers with whom he worked on television's **THE INVADERS**.

for Paula's acts?

Yes, even if we don't say it, I think the audience has to know, to sympathize, to understand why she's reacting the way she does.

What would you change about the film, if you could?

I would have gone back to the novel, and written a totally different script. I had nothing to do with the development of the script. It was a very dull adaptation.

It was better written than the book, though.

Yes, but even so the adaptation was relatively weak.

How do you feel about **THE MEPHISTO WALTZ** as a whole?

I think it's a rather dazzling, very interesting picture. It takes a special kind of audience to give itself up to it, to get beyond the normal American capacity for skepticism and pragmatism. You must suspend disbelief very early, since it deals with soul transmigration, necrophilia, witchcraft, telepathically induced dreams, all hardly within the range of anyone's normal experiences. It was almost insurmountable subject matter and, to bring it off as well as we did, I think was an achievement. I think we all did our best with immensely difficult material.

Another one of your best films is **FRATERNITY**, released on television as **THE BROTHERHOOD OF THE BELL**. Is there any similarity of concept between that film, and the other fantastic films, however abstract?

The paranoia of the character, the attempt to come to grips with a shadowy force that does or does not exist, does generate a certain kind of similarity, yes. **BROTHERHOOD OF THE BELL** is not a realistic story, it's an allegorical one. It deals with man's mind, his inability to distort, twist, and invent reality. In that respect, there is a similarity in feeling and tone, but in a thoroughly loose way, only in the sense that it deals with aberrations of the mind, and not the occult and the supernatural. It's an attempt to deal with a larger or transcendent reality. Reality of the mind as opposed to a sensory reality, so there is a certain kind of relationship.

Of the three fantastic films, I think the best performance of all of them is Glen Ford's.

Yes, that was a very well-written character, and you were able to identify with him because he was closer to everyone's range of experience. We've all had similar feelings in our lives, of being picked on, harassed, and I think that generated great appeal.

Do you think a film is aesthetically superior because one character is more sympathetic than another?

No, and I don't think you need sympathetic people for mass audiences. You could have a fascinating story of an unpleasant, evil man. Only in popular films, audiences like to go with characters that they care about. In terms of aesthetics, that's all sheer poppycock.

I personally handle something better where I can feel some compassion, understanding, and a feeling of wanting to know and care about people more. I didn't think Paula was unsympathetic, I liked her, and she was basically lovely and sympathetic, but the producer's cuts destroyed that. It's one of the hazards of the occupation.

You seem to like the three fantastic films you've done, but not as much as the others you've mentioned.

They all deal with a reality that is beyond man's capacity to know and to see. Since my whole approach to art is to create for an audience a shared experience, and to illustrate a little bit of knowledge about themselves, in dealing with bizarre, semi-occult material, I don't have that satisfaction of being able to deal within the normal range of human experience. I'm dealing with a trick, an entertainment, and that's all it can be. I can't pull an audience outside its range of experience if they're already skeptical. It's a very serious problem, how to make that kind of material touch everybody in a meaningful way. I could reach them in some primeval, atavistic way, but I don't think anybody knows how to tap it. In the final analysis, that genre must be entertainment, pure and simple, some kind of titillation to lift you out of your own, narrow experimental limitations.

How do you work with actors in the fantastic genre?

No different than anything else. You try to





Scenes from Paul Wendkos' feature for Cinema Center 100, *THE BROTHERHOOD OF THE BELL*, telecast as a world premier of CBS. Above: Will Geer and Maurice Evans rehearse under instruction from Wendkos, who appears to be toning down the scene. Below left: Dean Jagger and Glenn Ford, mentor and victim, respectively, of a super secret and powerful mutual appreciation society. Below right: Shots from the television interview scene in the film, involving Ford and actor William Conrad. Wendkos' handling of the television show sequence is inspired; his use of wide-angle effects and extreme closeups excellently conveys the "mania" of the situation.



...in dealing with bizarre, semi-occult material...I'm dealing with a trick, an entertainment, and that's all it can be...I don't really prefer fantastic material.

make it as psychologically real as possible, make them use their own imaginations, experiences, and neuroses. Get them thoroughly, fully, deeply engrossed and involved in it so they're not acting, but totally behaving.

When you have an editorial concept, as in the magnificent climactic montage in FEAR NO EVIL, do you have any particular method for accomplishing it?

You shoot with editing in mind. Editorial concept is an extension of the director's concept, and the fulfillment of it.

Of the three films, how would you group them in terms of what you tried to achieve and how well you achieved that?

I was very successful with all of them, and felt they were all very successful. I couldn't rank them, they're all different, and I felt great satisfaction with all of them.

You always end your films with so much left to say. Is this intentional?

Not really, I just don't like the neatly wrapped-up kind of story.

Almost every critic or film buff today talks about "television technique." Especially in THE MEPHISTO WALTZ, the extensive use of closeups leads them to believe that it's just like a tv film, and therefore worthless. That's insane isn't it?

To deny the use of the close-up is ridiculous. It's stupid and idiotic. They are being conventionally unperceptive and totally unaware of one of the most powerful single tools a director has, which is the power of the close-up.

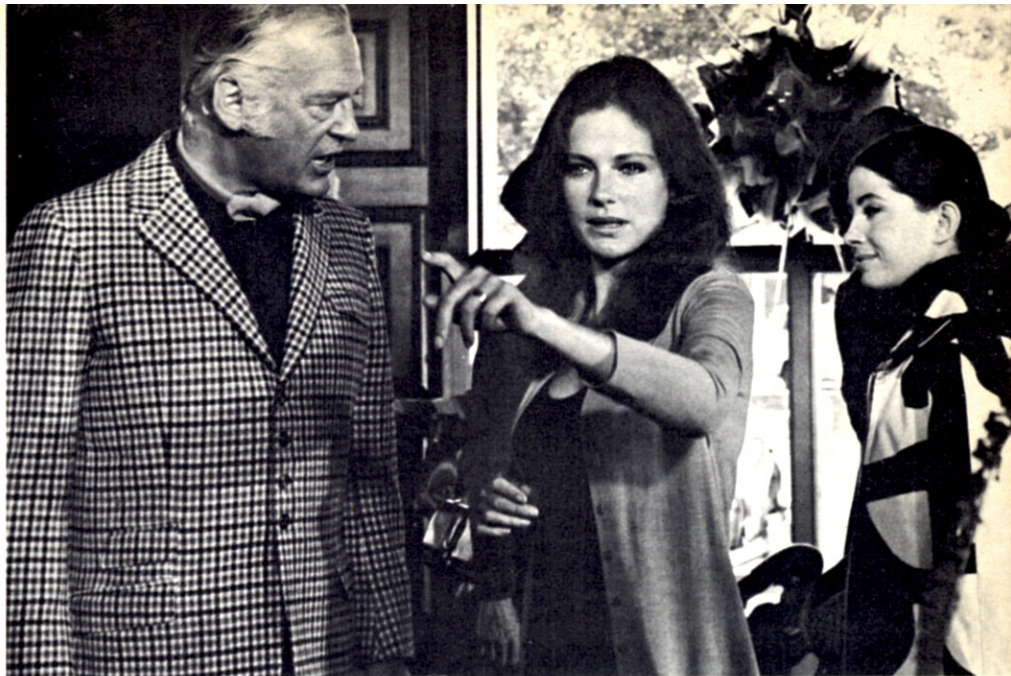
There is no such thing as "television technique." That's the first myth we must destroy right now. The only thing that television has as a technique is badness, or the total lack of technique. But, believe it or not, there is more imaginative shooting going on in television than there is in features, relatively speaking. Unfortunately, very often television will become visual radio, a lot of talking, and to create the illusion of tempo, they'll ping-pong close-ups, but they have no real movement or behavior. Consequently, close-ups are used indiscriminately by unimaginative producers and editors. People who criticize the film on that basis are just looking for unsubstantiated technical and aesthetic reasons to justify their personal feelings about the characters.

If you had a choice, would you prefer to work in the fantastic genre?

No, I like bizarre, strange material, not necessarily fantastic. I'm a little bored with naturalistic drama. I'm looking for things that are transcendent, supercedent, the real essence of reality rather than what is ostensibly surface reality. I don't really prefer fantastic material, even though it offers the director a marvelous opportunity to show off, which I have been guilty of in my day. When you have no material, it's a very strong temptation.

Thank you, Paul.

At left, scenes from THE MEPHISTO WALTZ, directed by Paul Wendkos for Quinn Martin Productions and 20th Century Fox release last year. TOP: Paula Clarkson (Jacqueline Bisset, center) wears a rather grim expression although Duncan Ely (Curt Jurgens) and his daughter, Roxanne DeLancey (Barbara Parkins) appear to be trying to make a success of Paula's boutique. MIDDLE: Although Myles Clarkson (Alan Alda) is a failed pianist who has taken up musical journalism, famed virtuoso Duncan Ely finds he has a superb pair of hands. BOTTOM: Myles Clarkson (Alan Alda) and Roxanne DeLancey (Barbara Parkins) put the fatal spot of blue oil on Paula Clarkson's (Jacqueline Bisset) forehead in a furtherance of their plot to do away with her. In Europe, the film is receiving all the critical acclaim and public attendance that it did not get in the United States.



FILM REVIEWS



THE RETURN OF COUNT YORGA

THE RETURN OF COUNT YORGA An American International Picture. 8/71. In Color by Movie-lab. 97 minutes. Produced by Michael Macready. Directed by Bob Kelljan. Screenplay by Bob Kelljan and Yvonne Wilder. Music composed and conducted by Bill Marx. Photography by Bill Butler. Film editors, Fabien Tordjmann and Laurette Odnew. Sound by Rod Sutton. Set design, Vince Cresceman. Production manager, Carl Olsen. Wardrobe, Jeannie Anderson. Make-up, Mark Bussan. Special effects, Roger George.

Count Yorga Robert Quarry
 Cynthia Nelson Mariette Hartley
 Dr. David Baldwin Roger Perry
 Jennifer Yvonne Wilder
 Reverend Thomas Tom Toner
 Lt. Madden Rudy DeLuca
 Tommy Philip Frame
 Prof. Rightstat George Macready
 Bill Nelson Walter Brooke
 Brudah Edward Walsh
 Sgt. O'Connor Craig Nelson
 Jason David Mampson
 Ellen Karen Houston
 Mrs. Nelson Helen Baron
 Mitzi Jesse Wells
 Joe Mike Pataki
 Witch Corrine Conley
 Michael Farmer Allen Joseph
 Elmer Farmer Peg Shirley

Fans goers with good memories for pretty long may recall that Mariette Hartley made her screen debut nearly ten years ago as the appealingly fresh heroine in Sam Peckinpah's best western, *RIDE THE HIGH COUNTRY*. Careerwise, the intervening years have not been especially kind to the young actress, mostly a succession of minor roles in tv and movies (e.g., a secretary in Hitchcock's *MARNIE*, an astronaut's wife in *MAROONED*).

There is a story, which we have never been



...the crude poverty-row vitality is absent...

able to confirm, that Stanley Kramer selected her to portray the girl who woos and wins Sidney Poitier in *GUESS WHO'S COMING TO DINNER*, but that at the eleventh hour Katherine Hepburn prevailed upon the director to replace Miss Hartley with her niece, Katherine Houghton. Miss Hartley reportedly gave Miss Hepburn a salty piece of her mind, but the fact remains she lost out on an important role in a highly successful feature.

It is thus with mixed emotions that we greet Miss Hartley's steller appearance in *THE RETURN OF COUNT YORGA*, a sequel to the favorably received *COUNT YORGA, VAMPIRE*. On the one hand, she is simply too lovely, too sensitive, too talented to be wasted on such run-of-the-monster fare, but on the other hand, she does have the singular honor of being the woman the Count falls head-over-wings in love with, and this to a true horror film fan is no mean accomplishment for an actress.

In fact, considering Count Yorga's reputation for being a cool and cruel taskmaster (or death-master, as the ads proclaim), he would appear foolish if his light-o-love did not project a personality which the audience could sense was worth the trouble for him to drop his vampiric guard and state his intentions in true suitor fashion. And Miss Hartley more than fills the bill on this score.

In most other areas, however, *THE RETURN OF COUNT YORGA* is nowhere as fortunate. As a follow-up film, it suffers from a familiar stigma: too much money but too little inspiration. The production dress is, visually, a distinct improvement over the initial feature, and a couple of better known supporting actors (Walter Brooke, George Macready) appear in the cast, yet the crude, poverty-row vitality which made the original something of a "sleepy" is absent. The plot, a hodge-podge concerned with the Count's curious courtship, is tired to the point where director Bob Kelljan must resort to using a comical detective

duo which blunders into the Count's abode and then stumbles upon the villain's phalanx of bloody beauties. But whatever amusement is generated by this humorous approach is quickly smothered when both men are violently dispatched in the time-honored vampire fashion.

On the plus side, Robert Quarry repeats his Count Yorga role with the same self-assured style that tags him as America's answer to Christopher Lee. He is urbane, sinister and sardonic (when a young pianist asks him if he enjoys the piece being performed, he coldly replies, "Yes, when it is played well.").

Roger Perry, who did heroic battle with the Count in the first installment and lost, returns (in beard) as a new character, but the role is poorly defined. Yvonne Wilder, who co-authored the script, plays a deaf-mute girl bedeviled by a youthful vampire, and she does extremely well by the sympathetic role. As previously noted, Miss Hartley is warmly modest and honey-voiced as the Count's choice for a sweetheart.

While it is extremely difficult to keep a good vampire down, this sequel suggests that Count Yorga has had his day--night!--and should take a long rest before returning from his crypt again.

Robert L. Jerome

Scenes from *THE RETURN OF COUNT YORGA* now in release from American International Pictures. Mariette Hartley (pictured above and at right) has the singular honor of being the woman the Count falls head-over-wings in love with. Robert Quarry (at left and above) successfully repeats his role as Count Yorga in a vehicle which otherwise has little merit. A nice touch that is used several times (shown top right), has the vampire lunge at his victims in an artfully done slow motion shot. The producer's father, character actor George Macready, appears in a comic cameo as an old vampire fighter with co-star Roger Perry (bottom right).





THE DEVILS

...offensive in a positive sense...

THE DEVILS A Warner Bros Picture. 8/71. In Panavision and Technicolor. 109 minutes. Produced by Robert H. Solo and Ken Russell. Directed and scripted by Ken Russell. Based on the play "The Devils" by John Whiting and the book *The Devils of Loudun* by Aldous Huxley. Director of photography, David Watkin. Sets designed by Derek Jarman. Art director, Robert Cartwright. Film editor, Michael Bradsell. Choreographer, Terry Gilbert. Continuity, Ann Skinner. Unit manager, Graham Ford. Set dresser, Ian Whitaker. Associate producer, Roy Baird. Music composed and conducted by Peter Maxwell Davies. Performed by "The Fires of London." Period music arranged and conducted by David Munrow. Performed by The Early Music Consort of London. Costumes designed by Shirley Russell. Production manager, Neville C. Thompson. Chief Makeup, Charles Parker. Chief hairdresser, Ramon Gow. Assistant director, Ted Morley.

Sister Jeanne	Vanessa Redgrave
Father Grandier	Oliver Reed
Baron de Laubardemont	Dudley Sutton
Ibert	Max Adrian
Madeleine	Gemma Jones
Mignon	Murray Melvin
Father Barre	Michael Gothard
Philippe	Georgina Hale
Adam	Brian Murphy
Cardinal Richelieu	Christopher Logue
Louis XIII	Graham Armitage
Trincant	John Woodvine
Rangier	Andrew Faulds
Legrand	Kenneth Colley
Sister Judith	Judith Paris
Sister Catherine	Catherine Willmer

Above, scenes from *THE DEVILS*, Ken Russell's film in release from Warner Bros. Left: Sister Jeanne (Vanessa Redgrave) has sensual fantasies about Father Grandier (Oliver Reed). Here and Middle she imagines him as Christ, bloody from the cross and walking on the water. Right: Grandier (Oliver Reed) and Madeleine (Gemma Jones) stand beside a plague pit. Along with his photographer, David Watkin, Russell has visually captured a dark age of man that was truly pitch black with awesome, meticulous detail.

"A mad animal. Man's a mad animal."--Peter Weiss, *MARAT/SADE*.

No mincing words, Ken Russell's *THE DEVILS* is a masterpiece and one of the greatest motion pictures ever. It is also one of the most thoroughly offensive, repulsive, nauseous, and powerful assaults on man's inhumanity to man and himself in cinema history.

Cinema of madness and insanity is an apt way of describing Russell's method, and he applies it here with a force and intensity that vomits itself unbridled by convention. It exudes his personality with such relentless, uncompromising impact that the film is bound to be the most praised and damned achievement of Russell's career. Either, one will hate, loathe, and deplore its living guts, or love it to absolute distraction. No middle-ground or indifferent stand can be taken with a film like *THE DEVILS*.

Only those who can look beyond moral prejudice, and see into Russell's fully, brilliantly achieved vision of mankind will appreciate the mastery with which he realizes his ends. No weak wills, hearts, or stomachs should see it, only those who can view cinema with an involvement in emotional experience, an objectivity of form in relation to content, and a basic maturity of mind should even be permitted inside the theatre.

Russell was not at home with the complex Freudian intellectualization and subtle sexuality of Lawrence's *WOMEN IN LOVE*. His blatantly operatic vision and audacious technique was not merely unsuitable, it was obfuscating, pretentious, and unbearably boring both to Lawrence and Russell.

THE MUSIC LOVERS was infinitely more adaptable to his unique methods of expression, his grandiose cinematic effects, and his feelings on man's persecution. It was a near-masterpiece of stylized biography, using Tchaikovsky's opulent music in splendid contrast with the insane grandeur of his life, but because it came more uncomfortably close to Russell's persona than the relatively more comforting aesthetic distance of *WOMEN IN LOVE*, the critics summarily blasted it.

An earlier work of his, *BILLION DOLLAR BRAIN*, is probably more satisfying and ingeniously made than any of the other Michael Caine-Harry Palmer films, or any of the James Bond epics for that matter. It was a funny, mad carnival of a spy satire, experimenting with suspense techniques like all get out, and climaxing in a magnificently outrageous parody of the ice battle in Eisenstein's *ALEXANDER NEVSKY*. Russell played with the possibilities of the cinema like a child with a new toy, and it was an amusing, thoroughly amiable endeavor. But playing with the medium can only go so far, even when used in an

appropriate context such as *BILLION DOLLAR BRAIN*. In a work such as *WOMEN IN LOVE*, Russell's anarchistic personality and technique games totally defeated the graceful qualities of D. H. Lawrence, and the result was predictably confused and disjointed, without any redeeming sense of flow, tempo, or subtlety.

In Aldous Huxley's book, *The Devils of Loudun*, and in John Whiting's play adaptation, *The Devils*, Russell has found the perfect outlet for venting his distorted vision. Based on true events in the year 1634, in France, it graphically depicts the religious hypocrisy and moral indignation that spawned the belief in spirits, demons, and the devil. With so much emotional restraint taught and exercised at the time, the explosion of immorality and decadence, even in the sacred confines of the church, was inevitable. Pent-up, unreleased emotions, unleashed under the pretense of the influence of witchcraft, brought about a series of depraved orgies and spectacles, defiling the holy ground of the Catholic church and all that it stood for at the time. Russell conveys this sickness and mental deterioration with unparalleled vividness and explicit candor; nuns stripping themselves naked and having intercourse with strangers; the howling, jeering mob watching the lurid circus of bacchanalia; and the accompanying ignorance of the ruling class to stop it and the profiteers from taking advantage of the ignorance and immorality of the masses.

Never before had I seriously considered the possibility of Russell being a genius, but *THE DEVILS* must be the work of one, however insane. In spite of the film's basic ugliness, it is a very moral film. By depicting the other, blacker side of human nature, the film is abstractly pro-religious, not against it as so many will obviously conclude. In viewing man's vulnerability and past mistakes comes the illumination of a better, wiser future, and *THE DEVILS* is shocking only because it forces the spectator to come to grips with this and to understand the means in which he may correct them. But the film offers no easy solution. It is a plea for sanity, understanding, love, and trust in a world that, even today, possesses ignorance and hypocrisy.

THE DEVILS is not offensive in the same sense as Tony Richardson's *THE LOVED ONE*, Michael Sarne's *MYRA BRECKINRIDGE*, or Cammell and Roeg's *PERFORMANCE*. These works were offensive not because of their subject matter, or even their peculiar, distasteful personalities, but because there was no strong binding of style or content, no maturity of form, and no positive sense of direction. In other words, they were offensive because everything was badly done, and vaguely perceived to begin with. Russell's work



fuses words and actions to solid, concrete imagery, unlike the aesthetic imbecility of these films, all totally worthless achievements. **THE DEVILS** assaults the mind with intelligence and honesty, but films like these assault the intelligence by their flagrant dishonesty and mindless sensibilities.

Russell's film is offensive in a positive sense of the word because it presents a world of violence, cruelty, barbarism, and debauchery with straightforward, deeply intrinsic significance. It is not sacrilegious in the obvious sense for, as in the films of Luis Bunuel (**TRISTANA**, **THE EXTERMINATING ANGEL**, **THE MILKY WAY**), Russell is not against religion or God as such, but in what man has made of God and religion, in the mockery and hypocrisy he has adopted towards them.

The world as an asylum, poisoned with its own fraudulence and lies, was often compellingly evoked in Peter Brook's film of Peter Weiss' play, **MARAT/SADE**, and disturbingly rendered in **FELLINI SATYRICON** not only as asylum, but as hell on earth. Both these films had the potential of becoming offensive in the negative sense, but their makers possessed the strength of a consistent personal vision and a positive balance of morality that elevated them above the surface slime to frequently brilliant heights. But **THE DEVILS** surpasses any and all such achievements, however superb.

Perhaps the closest relative to **THE DEVILS** is Arthur Miller's play, **The Crucible**, an interesting, yet curiously remote, lukewarm, superficial piece of melodrama. Its allegory of witchcraft equalling mass hysteria and individual paranoia is relatively mild compared with Whiting's play. Miller's work was written in reaction to the McCarthyism trials, and its theme of guilt by association is uncomfortably close to that of **THE DEVILS**. But Whiting saw a much more diabolical, realistic, intense, and complex meaning than Miller's shallow pretenses, and Russell has utilized Whiting's work with most of its multifacets intact.

Russell's film is theatre of the cinema as well as cinema of the theatre. Like Miller, his theatricality is alive and flamboyant, bristling with violent human outburst, but never too theatrical to become ludicrous and inane, as Miller so often is.

Oliver Reed's performance as the man of God who realizes his own wrongs under the pressure of greater wrongs is one of the greatest ever on film. His purity of love for one innocent, lovely girl gives the film its few gently idyllic moments. In these scenes, Reed contrasts the man's character so definitively that one views the man's

earlier sarcasm of God as mere self-deceit, one for which he is later gruesomely punished. His intensely powerful performance is never once too theatrical or consciously cinematic, but always in control, in close conjunction with the director's vision as he always is.

As the hunchbacked Holy Sister whose inhibited lust, jealousy, and insanity leads the priest, by her accusations of witchcraft, to his death, Vanessa Redgrave gives a performance almost as superior as her Isadora Duncan portrayal. The deathlike calm that leads her to predictable madness has been evoked by Miss Redgrave with astounding inward perception and artistic conscience.

Never strong enough to become embarrassingly obvious, and never too underplayed to become non sequiturs, all the performers breathe a conviction of vitality and violence into each of their characters that surpasses most ensemble playing in any film.

Along with his photographer, David Watkin, Russell has visually captured a dark age of man that was truly pitch black with awesome, meticulous detail. One can almost taste the filth and disease, physically and mentally, of the era. Even the bleach-white bricks of the convent exude a coldness that hides a creeping horror, sickness, and death.

In his infamous book, **The American Cinema**, Andrew Sarris states, "In cinema, as in all art, only those who risk the ridiculous have a real shot at the sublime." In essence, one might say that **THE DEVILS** is ridiculous, but Russell has boldly taken that risk and has fashioned a film of unsurpassed power that reaches an abstract sublimity more affecting and disturbing than any film made recently or previously. As true as the events depicted in the film are, most people will reject them as ridiculous, just as easily as most people reject anything that is true. Truth does not always equal beauty, or vice versa.

Unfortunately, the film has been given the prestige treatment in advertising. A few words of caution are printed in fancy, ever-so-proper style, emphasizing the fact that the film is not for everybody. Large, bold-face type would be much more appropriate that this rather polite method, emphasizing the discretion that the individual must use before deciding to see the film.

The "X" rating is too mild for a film as totally honest as this one, and I don't think that any rating could possibly fit a unique case such as this. **THE DEVILS** is a film totally unto itself. Love it or despise it, it makes no difference. One is hardly likely to ever forget it, even if one badly wants to.

Dale Winogura

HORROR OF THE BLOOD MONSTERS

HORROR OF THE BLOOD MONSTERS An Independent International Picture. 10/70. In Color by Movielab. 85 minutes. Produced and directed by Al Adamson. Executive producers, Charles McCullen and Zoe Phillips. Production consultant, Samuel M. Sherman. Associate producer, Ewing Brown. Second unit direction, George Joseph. Production facilities, Tamaraw Studios. Screenplay by Sue McNair. Music by Mike Velarde. Directors of photography, William Szigmond and William G. Troiano. Film editor, Peter Perry. Special effects by David L. Hewitt.

Dr. Rynning John Carradine
Col. Manning Robert Dix
Valerie Vicki Volante
Willy Joey Benson
Lian Malian Jennifer Bishop
Bryce Bruce Powers
Bob Scott Fred Meyers

The advertisement for **HORROR OF THE BLOOD MONSTERS** features a fascinating assortment of beasts any horror buff would be happy to meet—at a safe distance. There are drawings of the hideous Claw Creatures, the fearsome Bat Demons, the unusually striking Snake Men, and in a bid for normalcy, no doubt, the familiar Human Vampires! Promises, promises!!

While some manifestations of all these creatures do appear in the film (mostly courtesy of an old caveman feature from abroad), their presentation usually draws more outright chuckles than gasps of fright from the audience. The Snake Men, for instance, are a hairy bunch of Neanderthals who have what appear to be wiggly worms growing out of their left shoulders, the better to bite their enemies during hand-to-hand combat. The Bat Demons are midgets outfitted with umbrella-like wings and supported by wires. And so on.

What is actually interesting about a very minor motion picture like this one is the amount of effort exhibited by those who pasted it together out of bits and pieces of other horror and outer-space films. The connecting tissue is a wobbly framework story dealing with the invasion of Earth by a colony of space vampires. A spaceship is soon dispatched to the "Spectrum" Galaxy to locate the origins of the vampires, thus signalling the use of rocket footage from some forgotten Russian lunar epic. The space travellers, headed by a craggy John Carradine, finally arrive on the Earth-like planet to discover a "Lost World" of monsters and prehistoric people.

The monsters are culled from a seemingly ancient silent where the miniatures are almost inert. (For variety there are a few shots of a lively lizard, and most eye-catching of all, a full-sized cloth elephant which is operated by shaky manpower!). The planet's inhabitants, including the half-human Claw Creatures who constantly terrorize the good Cave Dwellers, are from a feature which (we suspect) was filmed in the Philippines with local talent. This is integrated into the film by having Carradine's men rescue a lone Cave Girl who then proceeds to tell the story of her people. (No one much notices that she only vaguely resembles the girl in the film-within-a-film, yet this could be termed a minor imperfection in a movie given over to larger ones, including a new (sic) photographic process, "Spectrum X," which consists of such revolutionary techniques as tinting the screen blue, yellow, red and green.)

HORROR OF THE BLOOD MONSTERS occasionally returns to Earth, where the vampire invasion is dealt with no more, but the leader of Mission Control, a colonel played by Robert Dix, abandons his post from time to time to experiment with his entire staff (Vicki Volante) in a nearby bedroom. With electronic stimulators strapped to their heads, they make love and muse about sex in the good old days.

The really heavy thinking, however, occurs on the Spectrum Planet, where one astronaut finally turns to another and remarks, "You know, this has been a sad trip." 'Tis true, 'tis true.

Robert L. Jerome

WILLY WONKA & THE CHOCOLATE FACTORY

...a pure, sometimes irresistible delight...

WILLY WONKA & THE CHOCOLATE FACTORY
A Paramount Picture. 7/71. In Technicolor. 100 minutes. Produced by David L. Wolper and Stan Margulies. Directed by Mel Stuart. Screenplay by Roald Dahl based on his book *Charlie and the Chocolate Factory*. Director of photography, Arthur Ibbetson. Art director, Harper Goff. Lyrics and music by Leslie Bricusse and Anthony Newley. Musical supervision, Walter Scharf. Choreography by Howard Jeffrey. Production manager, Pia Arnold. Sound, Karsten Ullrich. Special effects, Logan R. Frazee.

Willy Wonka Gene Wilder
Grandpa Joe Jack Albertson
Charlie Peter Ostrum
Augustus Gloop Michael Bollner
Mrs. Gloop Ursula Reit
Violet Beauregarde Denise Nickerson
Mr. Beauregarde Leonard Stone
Veruca Salt Julie Dawn Cole
Mr. Salt Roy Kinnear
Mike Teevee Paris Themmen
Mrs. Teevee Dodo Denny

As in most splendid examples of children's movies, adults seem to enjoy them just as much as they do. Maybe the true test of films like *THE WIZARD OF OZ* and the Sabu version of *THIEF OF BAGDAD* is the universality and timelessness of theme and execution. If this is so, then *WILLY WONKA AND THE CHOCOLATE FACTORY* wholly deserves a long life with children and adults alike. It's a wonderful film, full of fun, charm, magic, surprises, sentimentality, and humanity.

Like last year's *SCROOGE*, it's not a personal auteur piece, or an ambivalently in-depth portrait of society and individuals. *WILLY WONKA* does make statements about people, and it does have some character ambivalence, but it's all sugar-coated just enough to make it easy and pleasant to swallow. But there is never too much sweetness and light, with a few grains of cynicism here and there to balance the message, and the sentimentality is kept down to a bare minimum, and only when necessary is it used.

Roald Dahl's children's book classic, *Charlie and the Chocolate Factory*, has been scripted by him with care and honesty, but quite different in specifics than the original. The change of title is nothing to start raising havoc about, and it's appropriate since both Charlie and Willy are given almost equal importance in the story.

A contest to tour Wonka's candy factory is the springboard of the plot, with only five golden tickets hidden in the millions of Wonka candy bars throughout the world to signify the winners. This introduction takes up about half the film's running time, but it's kept at a tight pace, sparked by some clever, pointed observations on man's greed, inhumanity, and hypocrisy. Each of the five winning children serve as representatives of various childhood quirks, brought about by their parent's irresponsibility. There is the perpetual eater, the eternal gum-chewer, the spoiled brat, the television freak, and the lonely, hopeful boy named Charlie. Wonka himself is the snide moralist who sees into each of their lives, and he makes no effort to prevent the first four charges from their ultimate, deserving, relatively mild fates.

Though Dahl insists on their characters very strongly, director Mel Stuart and his cast are diligent at never doing anything too emphatically. There is a graceful atmosphere to Stuart's stylistic efficiency, with moments of poignancy handled so delicately and lovingly that one is moved very deeply by them.

There are times when points become over-emphasized, especially in the "Oompa-Loompa" songs sung by a group of orange-faced midgets,



Right: Gene Wilder and Jack Albertson lead children on a magical tour through Wonka's Candy Factory in a scene from Paramount's *WILLY WONKA & THE CHOCOLATE FACTORY*.

acting as something of a Greek chorus, interpreting some of the action one sees. These scenes shove the medicine down too hard even when the meanings are instantaneously understood by the previous actions.

But Stuart gives the narrative definite pacing and purpose, his smooth, uncluttered visual style enhances the light fantasy aura of Harper Goff's production design. Crane and tracking shots are used with story function and impact, so subtle in fact that one barely notices them.

Effective contrast between the rough, naturalistic use of color in the first half, and the slick, bright, and sometimes dazzling application of it inside Wonka's factory wonderland, bring to mind a similar technique in *THE WIZARD OF OZ* with its black-and-white beginning, and later colorful transition into fantasy.

Without exception, the entire cast is delightful. Gene Wilder plays Wonka unlike anything done in recent films, with just the right touch of snide congeniality, cynical undertone, matter-of-fact exterior, and occasional sincerity and warmth. What can one say, he is absolutely fantastic.

Among all the splendid child actors, one stands out—Julie Dawn Cole as the spoiled Veruca Salt. Being the oldest child member of the cast makes it seem rather unfair to single her out over, say, Peter Ostrum's naturally beguiling Charlie, but I believe her to be the best in spite of it. She is much more than the conventional, typed movie "Baby LeRoy" brat, but an emotionally complex individual with a multitude of strange, unpredictable motives and behaviors. When she breaks into the song, "I Want It Now," she does so with tough, incomparable style and finesse. I hope, and expect, to see a great deal more of her in the future.

Leslie Bricusse and Anthony Newley have composed songs of an appropriate simple charm and delicacy, and a couple of them, "Don't Cry, Charlie" and Miss Cole's number, are just magnificent. As in most of Bricusse's best work (*DOCTOR DOLITTLE*, *SCROOGE*), there is a lack of ostentation, pretension, and excessiveness that is refreshing and completely natural. Most critics complain about Bricusse's compositions, calling it Muzak, stale, and forgettable. When people get used to such famed composers as Gilbert & Sullivan, Rodgers and Hammerstein, and Lerner & Loewe, it's only natural to dismiss Bricusse & Newley as pale imitators in comparison to these men. But Bricusse possesses a simplicity of form, an easy texture, and a mild sensitivity to music and its formation that sets him apart from such distinguished personae. He is an original in every sense of the word, and it's so easy to dismiss a man like him that a re-evaluation of his work is seriously in order.

Stan Margulies and David Wolper have produced a probable classic of children's film, and one hopes that they will take full advantage of it. *WILLY WONKA & THE CHOCOLATE FACTORY* is a pure, sometimes irresistible, delight, and one of the finest films of its kind in recent years.

Dale Winogura



THE NIGHT DIGGER

THE NIGHT DIGGER A Metro-Goldwyn-Mayer Picture. 5/71. In Metrocolor. 100 minutes. A Youngstreet Film Production. Produced by Alan D. Courtney and Norman S. Powell. Directed by Alastair Reid. Screenplay by Roald Dahl based on the novel *Nest In A Falling Tree* by Joy Cowley. Executive producer, William O. Harbach. Music composed and conducted by Bernard Herrmann. Solo harmonica, Tommy Reilly. Solo viola d'amour, Rosemary Green. Director of photography, Alex Thomson. B. S. C. Art director, Anthony Pratt. Production manager, John Oldknow. Assistant director, Michael Dryhurst. Camera operator, Mike Fox. Sound recordists, Brian Marshall and Gerry Humphreys.

Maura Patricia Neal
Mother Pamela Brown
Billy Nicholas Clay
Mrs. McMurtrey Jean Anderson
Mr. Bolton Graham Crowden
Mrs. Polafax Yootha Joyce
Reverend Polafax Peter Sallis
District Nurse Brigit Forsyth
Dr. Robinson Sebastian Breaks
Mary Wingate Diana Patrick
Farmwife Jenny McCracken
Bank Clerk Bruce Myles

Familiarity hurts Roald Dahl's *THE NIGHT DIGGER*, a story which contains a surface resemblance to Emlyn Williams's twice-filmed *NIGHT MUST FALL*. Here again is the aged, tyrannical older woman, living in a remote English home with a younger, spinsterish woman whom she regards as her servant, companion and daughter, more or less in that order. Into their musty,

Below: Billy (Nicholas Clay) rapes and murders his victims and then buries them in the path of a road being paved. The film was originally to be released under the more intriguing title *THE ROAD BUILDER*.





Right: A scene from Federico Fellini's *THE CLOWNS*, now in release from The Levitt-Pickman Film Corporation. Fellini's frequent references to the circus symbolizing fantasy and reality in his previous works is brought to a peak in his newest film.

Middle: Nicholas Clay as Billy, the young, psychopathic killer in Roald Dahl's *THE NIGHT DIGGER*, now in release from MGM. Dahl also did the script for *WILLY WONKA & THE CHOCOLATE FACTORY*, reviewed at left.

somber world comes a young man who applies for the position of gardener and jack-of-all-works.

At first the elderly lady is charmed by the youth, convincing herself he is no mere boarder but a distant relative, and the younger woman, at first suspicious and resentful, soon grows fond of the stranger whose childish ways bring out her long suppressed feelings for the opposite sex.

Neither, of course, suspects he is the traveling killer who roams the countryside on his motorcycle raping and murdering attractive young women, later concealing their bodies forever by cleverly burying them in the path of a new road being paved.

At this point in the story, *THE NIGHT DIGGER* begins to develop a sad, gripping personality of its own, shunning the likely suspense of two helpless women threatened by a madman in their household. Instead, Dahl opts for a perverse fairy tale, with the demanding older woman as the blind ogre who has imprisoned her young ward until the day a Prince arrives. Unfortunately, this handsome prince is himself under a curse—one, incidentally, which is triggered by a band of fearsome gypsy women—but he is at least able to release the woman from eternal bondage before he meets his fate.

The principle players are uniformly excellent under Alastair Reid's sympathetic direction. Patricia Neal, as the foster-daughter who, at 35, looks 50, expertly catches the frustration at the heart of the role: the little curses which greet small disappointments, the little smiles at what might have been if she had been allowed to escape her servitude with a former lover. When she at last senses what her new love is capable of doing, and decides to change her personality to attract him, she turns what might have been a pitiful moment into a heroic one.

As the omnipotent blind woman, who squeezes and twists gossip like a lemon peel in tea, Pamela Brown effortlessly adds another gold star to a career which has always been distinguished by sterling performances too often unappreciated.

Nicholas Clay, a newcomer who looks like a cross between Ryan O'Neal and Michael York, handles the difficult role of the demented murderer with a dumb charm which negates some of the brutality of his deeds. Neither Dahl nor Reid shirks from showing the horror and unpleasantness involved in the young man's sexual assaults, which make Clay's successful bid for sympathy and understanding all the more remarkable.

As in the best Hitchcock, there is an undercurrent of humor during the opening half of *THE NIGHT DIGGER*, and Dahl's dialogue operates at a pungent level. The movie is also blessed with one of those strange, half-familiar musical scores by Bernard Herrmann, who alternates his ominous, *PSYCHO*-like chords with a plaintive harmonica theme.

THE NIGHT DIGGER, despite its place in the night-holds-terror genre, is actually a love story, but one draped with crepe and black leather.

Robert L. Jerome

THE CLOWNS

Fantasy is the quest of Federico Fellini's ultimate masterpiece...

THE CLOWNS A Levitt-Pickman Film Corporation Release. 6/71. In Technicolor. 90 minutes. An RAI-O.R.T.F., Bavaria Film and Compagnia Leone Cinematographica Coproduction. Produced by Elio Scardamaglia and Ugo Guerra. Directed by Federico Fellini. Screenplay by Federico Fellini and Bernardino Zapponi. Music by Nino Rota. Director of photography, Dario Di Palma. Costumes, Danilo Donati. Editor, Ruggero Mastroianni. Assistant director, Maurizio Mein. Production manager, Lamberto Pippia. Production secretary, Norma Giaccherio. Assistant to the director, Liliana Betti. Set decorator, Renzo Gronchi. Camera operator, Blasco Giurato. Makeup, Rino Carboni (Orlane). Hairdresser, Paolo Franceschi. Assistant to the editor, Adriana Olasio.

The Clowns...... Billi, Scotti, Fanfulla, Rizzo, Pistoni, Furia, Reder, Valentini, 14 Colombarioni, Merli, I Martana, Maggio, Sbarra, Carini, Terzo, Vingelli, Fumagalli, Zerbini, Janigro, Maunsell, Peverello, Sorrentino, Valdemaro, Bevilacqua.

The Troupe...... Maya Morin, Lina Alberti, Alvara Vitali, Gasparino.

The French Clowns...... Alex, Bario, Pere Lorient, Ludo, Mais, Nini

And With...... Pierre Etaix, Annie Fratellini, Gustav Fratellini, Baptiste, Tristran Remy, Liana, Rinaldo, Nando, Orfei.

The Ammal Trainer..... Franco Migliorini and Anita Ekberg

Fantasy is the quest of Federico Fellini's ultimate masterpiece, *THE CLOWNS*. Circus, clowns, magic, all these are the primary elements of the search, and it is all as sublimely simple, and inherently ambivalent, as the title.

In the opening scenes, we view Fellini's childhood and his initiation into the circus world. His fright and disturbance with clowns and their inane gags is communicated to the viewer with such powerful objectivity that one is actually placed in his vision.

Then, we see a variety of clown-like character types from his childhood, transformed into a veritable circus of pathetic humanity. Perhaps it is in identifying the fantasy clowns with the real clowns of his youth that prevented Fellini from discovering the joy and pleasure of the circus.

It is on this point that the film centers, Fellini's search for the magic he never found. In a series of tellingly candid interviews with retired circus clowns, and occasional visits to today's dwindling circuses, one views the death of a dreamworld with an aura of tragedy and sadness

so acute that one marvels at Fellini's uncanny instinct in unveiling it all.

It all culminates in a blazing riot of color, slapstick, chase, and fireworks that brings the death of fantasy to the point of tragedy that is not completely tragic, a farce that is truly sad, and a sadness that is genuinely triumphant. Fellini's true ambiguity is in making simple things complex, and complex things simple. How he achieves this is in the mastery of a form in which there is no equal, a handling of technique and personal vision so instinctively organic that one finds it difficult, indeed impossible, to analyze the reasons for his elusive persona.

Fellini combines documentary realism with purposeful cinematic structure and, after a while, the distinctions between fantasy and reality becomes a blur. In fact, one is never completely certain of whether or not some scenes have been shot spontaneously, or been given several hours of rehearsal.

THE CLOWNS may be the most accessible of all Fellini's work to most audiences. Though his earlier, neo-realist works, *WHITE SHIEK*, *I VITELLONI*, and *LA STRADA* were relatively more comprehensible than the moral abstractions of social decay in *LA DOLCE VITA* and *FELLINI SATYRICON*, and the expression of artistic agony in *8 1/2* and *TOBY DAMMIT* (the only brilliant segment in the Poe anthology, *SPIRITS OF THE DEAD*, which included a passable segment by Louis Malle and an absolutely terrible one by Roger Vadim), *THE CLOWNS* is Fellini's first truly austere, consistent, comprehensive, beautiful, and moving cinematic accomplishment. Even for those who despise Fellini's work, and some do, *THE CLOWNS* should be a revelation for them.

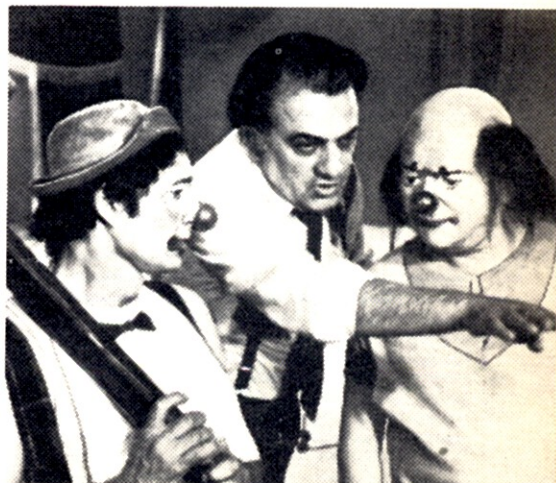
Fellini's frequent references to the circus symbolizing fantasy and reality in *LA STRADA*, and occasionally in *8 1/2*, and the circus-like atmosphere of *LA DOLCE VITA*, *JULIET OF THE SPIRITS*, *TOBY DAMMIT*, and especially *SATYRICON*, have all been brought together to a peak in *THE CLOWNS* that makes it more edifying of his personality than the magnificently blatant decadence of most of his previous work.

The problem is, where does Fellini go from here? He has fashioned his ultimate creation, and now he may be faced with Guido's existential predicament in *8 1/2*. Whether or not he will meet, or even surpass, the challenges remains to be seen.

THE CLOWNS is a true work of genius, and Fellini's total vindication as a serious artist and a man of genuinely unique personal vision. It is the greatest film so far this year, next to Visconti's *DEATH IN VENICE*, and greater than any film released last year.

Dale Winogura

Federico Fellini directing *THE CLOWNS*.





THE REINCARNATE

THE REINCARNATE A Tower Productions Release. 1971. In Color. A Meridian Films Ltd. Production. Written and produced by Seeleg Lester. Directed by Don Haldane. Music by Milan Kymlicka. Director of photography, Norman C. Allin c.s.c. Film editor, George Appleby c.f.c. Art director, Harry Maxfield. Production consultant, Wally Gentleman c.s.c. Optical effects, Film Technique Ltd. "No One Ever Dies" sung by Mary Simmons, lyrics by Harriet Bernstein.

Everet Julian Jack Creley
David Paine Jay Reynolds
Ruthie Montes Trudy Young
Berryman Hugh Webster
Stedley Gene Tyburn
Ann Jameston Terry Tweed
Gene Rex Hagon
Ormsby Colin Fox

Most low-budget horror films in the modernistic vein I find to be pretentious, underdeveloped, self-indulging bores, and films like *NIGHT OF THE LIVING DEAD*, *COUNT YORGA*, *VAMPIRE*, *SCREAM AND SCREAM AGAIN*, *SIMON, KING OF THE WITCHES*, *THE DUNWICH HORROR*, and *EQUINOX* are all in this category. Maybe budget is close to an absolute necessity to the aesthetic quality of this genre since good horror requires less compromise and a direct line to the mood through consistent, effective employment of filmic techniques in connection with the film-maker's personality and his involvement with the material.

Of course, less compromising means more money, and exactitude requires either plenty of financial backing or remarkable strains of creative ingenuity and foresight on the director's behalf. Only one recent film to my mind has even come close to achieving some consistency and effectual atmosphere in this genre, and it is titled *THE REINCARNATE*. Don't misunderstand, it is not a good film, even though it might be good of

Above Left: Director Peter Watkins (holding the script) during the filming of *THE GLADIATORS* in Sweden. His film is now in release to American audiences through New Line Cinema Corp. Below Left: A scene from Don Haldane's *THE REINCARNATE*, a moodily effective little film of the occult from Canada, now in release from Tower Productions.

its kind. Taken as an entity, it is only half-successful which, considering its immediate competition, is high praise indeed.

There have been some magnificent low-budget horror and science fiction films in the past, like *THE THING*, *INVASION OF THE BODY SNATCHERS*, and *VILLAGE OF THE DAMNED*, but they did have sufficient funds to take the time to do things correctly, as well as having directors of exceptional talent. But now, talent in this field is mostly stale and arid, and only an occasional work like *THE REINCARNATE* comes along to remind one that some life can still be found in a dying genre. An occasional Hammer production like *THE DEVIL'S BRIDE* re-affirms the thesis that fine little horror films can still be made, but even that had a substantial budget to carry it through, and Terence Fisher's crafty technical virtuosity as well.

The financial problems of *THE REINCARNATE* are clearly in evidence, but all to its advantage. Most of the set-ups may be fast and economical, but director Don Haldane displays a firm grasp on the concept even when the material falls apart, which it frequently does. In fact, Seeleg Lester's screenplay is the film's worst attribute, with dialogue so over-prosaic, pseudo-intellectual, and needlessly expository that it becomes tiresome and sometimes ludicrous. As for the sequence of events, Lester has written the plainest, most under-developed, and one-dimensional horror film possible under the circumstances.

Its premise of life being eternal has been handled in a cold, surprisingly unimaginative manner. A man who is about to die strikes up an acquaintance with a young, struggling sculptor, and informs him of the knowledge of his coming death. To keep his mind forever in the world, he pleads with the young artist to take part in a reincarnation ritual that will preserve it. It's a very simple story, with a brief subplot involving a young, virginal girl who is to be sacrificed in both sex and life as part of the ritual.

The story is fabricated only in the slightest way because its major preoccupation is with lengthy, ambivalent philosophical discussions of life and death, and plenty of intrinsic symbolic references to the eternity of life. But the literal aspect of the film is a void, a shell in which very little ever occurs, and little of which is either genuinely involving or exciting.

If not for the fitful directorial inspirations of Don Haldane, the film could have been a lost cause. Most of his applications of cinema technique are functional, exacting, and evocative of a feeling for the atmospheric intensity of the basic subject matter. He handles the climactic ritual scene with assurance of instinct, utilizing dissolves at first that sets the tone perfectly, and carrying it through with taste and sincerity.

Haldane performs some remarkable bits of editing in the film, especially in the scene where the young girl's virginity becomes endangered early in the film. He cuts from her boyfriend's seduction to a black cat running down the street, the tempo building increasingly fast, until it crashes through a window, lethally sending a glass splinter into the boy's neck. It's a terrifying, disturbing moment, skillfully executed.

Jack Creley, as the elderly man, is the only consistently admirable performer in the cast, while the other actors struggle vainly against dialog of unrelieved insipidity. However, Haldane uses his actors quite well, creating some feeling for the mood possibilities inherent in the theme, but even he can't overcome the script entirely.

Made in Canada, *THE REINCARNATE* is better than most American horror films. It's fairly good because it succeeds in overcoming its limitations at times, and that's enough for the moment in this genre. But the film ends with a deadly song called "No One Ever Dies" and, considering some of the film's other bad elements, it is the most terrible atrocity committed in it.

Dale Winogura

THE GLADIATORS

...symbolically represents the tens of thousands of young people sacrificed year after year.

THE GLADIATORS (GLADIATORERNA) A New Line Cinema Release. 1971. In Eastmancolor. 90 minutes. A Sandrews Film & Teater AB Production. Produced by Goran Lindgren. Executive producer, Bo Jonsson. Directed by Peter Watkins. Screenplay by Peter Watkins and Nicholas Gosling. Director of photography, Peter Suschitzky. Sound, Tage Sjöborg. Art director, William Brodie. Editor, Lars Hagström. Music by Gustav Mahler, Third Symphony, First Movement. Filmed at Malsaker and Karsata, Sweden.

Officers: Arthur Pentelow, Kenneth Lo, Frederic Danner, Björn Franzen. B-Team: Jeremy Child, Erich Stering, Richard Friday, Terry Whitmore. C-Team: Michael Cheuk, Pik-Sen Lin, Taras Lee, Louis Cheng.

Cassandra, according to Homer in *The Iliad*, had a special gift which was also her special curse. The daughter of the rulers of the besieged Troy, she had the power to accurately foretell the future, but because she had spurned the love of Apollo, he punished her by seeing to it that no one would ever believe her prophecies.

Something of the Cassandra syndrome appears to be operating in the career of Peter Watkins, the young British filmmaker whose major works—from *CULLODEN* to *THE GLADIATORS*—exhibit a seriousness, a dedication and a crusading spirit which merit the widest possible exposure in theatres around the world.

Not unexpectedly, Watkins' special gifts for dramatically illuminating man's stupidity and bestiality, where war and an unusual sort of futuristic peace are concerned, has not gained him the audience he deserves. For instance, Watkins' film for the BBC, *CULLODEN*, treats historical warfare with a feeling for the poor participants we can never perceive watching such inflated "epics" as *CROMWELL* and *WATERLOO*, but there is little doubt that the average filmgoer, in his quest for entertainment, prefers the pageantry and pomp of an outsized studio fabrication to the horrors Watkins makes so vivid in his documentary-like approach to the subject.

THE WAR GAME, the Watkins film which deservedly received the Academy Award in 1966 for its documentary excellence, examined the grim after-effects of an atomic holocaust. Now, turning from "the war game" to "the peace game," the director-scenarist views the equally grim future in *THE GLADIATORS*.

According to his vision, it would not be unusual, some years hence (say 1994) to pick up the New York Times TV listing and read: "Enjoy war! Watch crack units from China and the West tear each other to bits. Thrill to shrewd real generals as their strategy is programmed into the famous Swedish Game Computer. This week's Game Number 256 promises to be a bloody battle of heroes and cowards. Enjoy it live and in color on the World Wide television network. Brought to you by Bolognini Spaghetti Company, Milan."

Thus the young gladiator-soldiers of various nations are periodically brought together to fight real battles for the benefit of the TV cameras. It is the West versus the Communist Far East, with the generals of the nations involved calmly watching the proceedings and sipping refreshments from a safe distance.

As the Western forces are systematically cut down by the Chinese, with only a couple of moments here and there reserved for commercial interruptions, a parallel story unfolds as a young French radical, a non-combatant member of the Allied team, tries to reach the Computer room to destroy the machine, but ironically, he is not considered a threat by the weary, impassive Swedes who operate the giant complex. They can assimilate his hatred for the existing order, and use it to benefit the System. The threat lies in the young British soldier who finds himself drawn to a Chinese girl, captured during a brief battle, and



eventually all hell breaks loose when these two leave the "game" and make a desperate bid for freedom.

This independent action the System cannot tolerate, and in one of the most horrifying scenes in recent memory, a squad of Swedish patrolmen descend on the two fugitives and club them to death. Instead of photographing this head-on, Watkins artfully shows a series of sequences in the beating and progressively blows them up to emphasize the brutal nature of the deed.

This powerful finale, which symbolically represents the tens of thousands of young people sacrificed year after year as the real war in the Far East drags on and on, is painful to watch and hard to dismiss. Unfortunately, those uninterested will not sit still for its truths, but *THE GLADIATORS* is currently being shown on university campuses across the U.S., where the students, many of them fated to be drafted, can appreciate the film's pacific message.

As John R. Duvoli noted in his article for *CINEFANTASTIQUE* (Fall 1970) on the Eighth Annual Trieste Science Fiction Film Festival, *THE GLADIATORS* received the top prize, the Gold Asteroid, for its style ("cool, balanced, sane-perfect for the 1970s"), and technically, as well as artistically, the film is of a very high order, particularly distinguished by Peter Suschitzky's color photography.

There are a few flaws in the work. Watkins has a tendency to lampoon his generals, especially the veddy-veddy British commander, and this provides too sharp a contrast with the grim realities of the men doing the fighting. He is much more successful in his presentation of the chief Red Chinese officer, a man who says very little but suggests much of a sinister nature. Of necessity, in this documentary-style approach, it is hard to get a foothold on the characters. It is so easy, for example, to root for Tony Curtis in a war film like *BEACHHEAD*, but it takes a while for the viewer to recognize the hero and to respond to his plight here.

In fact, just who is who in the cast is bedeviling to a reviewer. Is Jeremy Child the young soldier-hero? Is Arthur Pentelow the pompous British general? We are almost certain Taras Lee portrays the reticent Chinese heroine, but who is the fine actor who plays the principal operator of the computer? And the credits list a Terry Whitmore, who could be the performer who enacts the fiery black soldier fated to die for his profanity.

Whitmore, who has already been the subject of an interview film, is the Memphis-born Marine who received a Bronze Star for his heroism in Vietnam, but when he was released from the hospital and asked to return to the front, he deserted to Sweden. Here is a vital personal story we hope Watkins will eventually tackle.

For the moment, however, Watkins must be content to preach to the converted, but his sermon is so important that we hope he never tires of delivering it and finding new ways to restate it on the screen.

Robert L. Jerome

LUST FOR A VAMPIRE

LUST FOR A VAMPIRE An American Continental Films (Levitt-Pickman) Picture. 7/71. In Technicolor. 95 minutes. A Hammer Films Production. Produced by Harry Fine and Michael Style. Directed by Jimmy Sangster. Screenplay by Tudor Gates. Based on characters created by J. Sheridan Le Fanu. Director of photography, David Muir. Art director, Don Mingaye. Musical supervision, Philip Martell. Production manager, Tom Sachs. Assistant director, David Bracknell. Edited by Spencer Reeve. Makeup by George Blackler. Wardrobe supervisor, Laura Nightingale. Camera operator, Chic Anstiss. Boom operator, John Hall. Continuity, Betty Harley. Sound mixer, Ron Barron. Hairdresser, Pearl Tipaldi.

Giles Barton	Ralph Bates
Countess Heritzen	Barbara Jefford
Janet Playfair	Suzanna Leigh
Richard Lestrangle	Michael Johnson
Mircalla	Yutte Stensgaard
Count Karnstein	Mike Raven
Miss Simpson	Helen Christie
Pelley	David Healy
Landlord	Michael Brennan
Susan	Pippa Steel
Trudi	Luan Peters

The latest vampire opus from Hammer Films to reach these shores is apparently a sequel to last year's *VAMPIRE LOVERS*. As in the previous film, the characters are based on those created by J. Sheridan Le Fanu for his story "Carmilla." The film, made under the title *TO LOVE A VAMPIRE* and changed prior to release, offers nothing new as it resurrects the evil Karnstein family. It's major flaw is that it follows the first film too closely.

Yutte Stensgaard in the Carmilla-Mircalla-Marcilla role displays an innocence not attained by Ingrid Pitt in her characterization. The young Danish actress is the latest find of the Hammer talent scouts who have an "outstanding" record of accomplishments. In recent years Hammer has been emphasizing their female leads more than any other aspect of their films. Mircalla is resurrected from the dead by her parents in the customary tradition, with the blood of a young girl. She is enrolled at a girl's school which has been opened near the castle. Shortly after her arrival, several deaths occur and the villagers are sure the Karnstein vampires are back.

One night Mircalla goes for a midnight swim with one of her room mates. The other girl falls victim to the vampire. The killing is witnessed by Giles Barton, one of the partners who run the school and a student of the occult. Ralph Bates, who gave such an offbeat performance as Victor

Scenes from Hammer Films' *LUST FOR A VAMPIRE*, in release from American Continental Films. Left: Giles Barton (Ralph Bates), a student of the occult, holds Mircalla (Yutte Stensgaard) at bay. Right: Richard (Michael Johnson) has come to rescue Mircalla from her burning castle and she bares her fangs in appreciation. This latest vampire opus from Hammer Films is a sequel to last year's *VAMPIRE LOVERS* but does not evidence the production values of that AIP-Hammer coproduction.

Frankenstein in *HORROR OF FRANKENSTEIN*, is sadly miscast here. As the older scholar he is unconvincing. Barton, who has fallen for the young vampire, conceals the body. He later confronts the girl and reveals what he knows about her. Mircalla kills him as the two embrace.

Richard Lestrangle (Michael Johnson), a young writer of horror stories visiting the area, discovers, in a study of Barton's notes, the truth about Mircalla. Unfortunately he too has become romantically interested in the girl. They meet one night and he tells her what he has learned. She denies that she is a vampire although her real name is Karnstein. The writers have come up with a unique way to uncover a vampire, although it doesn't work. Lestrangle tells Mircalla to make love to him which will prove she isn't a vampire. She agrees.

The villagers decide to march on Karnstein Castle. Mircalla rushes there to escape with her parents and Richard accompanies the mob, hoping to save her life. The girl gets into the castle only seconds before the townspeople arrive. The mob sets fire to the structure against the protests of the clergy as the flames will not destroy the vampires. Inside the flaming structure the Karnsteins await the flames which offer escape. Richard rushes into the castle to look for Mircalla. When he finds her she attacks him but is killed when a flaming rafter plunges into her chest reducing her to a decaying corpse.

Johnson is a typical Hammer hero, unmemorable and lacking depth. Although he handles the role well, it doesn't offer enough for him to do anything with it. Mike Raven as Count Karnstein looks something like Christopher Lee. A closeup of his eyes in one scene actually looks like stock footage from a previous *Dracula* film. His lines are few and remembering how they were delivered it's probably for the best. Suzanna Leigh has a limited role as Janet Playfair, the school's physical education instructor. The sets are not as good as some of those which appeared in earlier films from the studio. Karnstein Castle looks like it was left over from *SCARS OF DRACULA*. Most of the nudity which spices up the film appears in the first half. Considering that it is all "tastefully" done, few of the followers of the fantasy film should object. In light of the horror films produced by others in recent years it is still a treat when a new Hammer film appears, despite minor flaws.

Dan Scapperotti



NIGHT OF DARK SHADOWS

NIGHT OF DARK SHADOWS A Metro-Goldwyn-Mayer Release. 8/71. In Metrocolor. 97 minutes. A Dan Curtis Production. Produced and directed by Dan Curtis. Screenplay by Sam Hall from a story by Sam Hall and Dan Curtis. Director of photography, Richard Shore, A.S.C. Associate producer and production supervisor, George Goodman. Associate producer and art director, Trevor Williams. Music composed and conducted by Robert Cobert. Assistant director, Stanley Panesoff. Film edited by Charles Goldsmith. Wardrobe designer, Domingo Rodriguez. Make-up, Reginald Tackley. Hairdresser, Edith Tilles. Camera operator, Ronald Lautore. Sound, John Bolz and Al Gramaglia. Action scenes coordinated by Alex Stevens.

Quentin/Charles Collins David Selby
Angelique Lara Parker
Tracy Collins Kate Jackson
Carlotta Drake Grayson Hall
Alex Jenkins John Karlen
Claire Jenkins Nancy Barrett
Gerard Stiles James Storm
Laura Collins Diana Millay
Gabriel Collins Christopher Pennock
Reverend Strack Thayer David
Sarah Castle Monica Rich
Mrs. Castle Clarisse Blackburn

NIGHT OF DARK SHADOWS, Dan Curtis' sequel to **HOUSE OF DARK SHADOWS**, is a mixed bag. In most respects the sequel is as good, or better, but in certain areas, it falls short of the standards established in his first film.

Since **NIGHT OF DARK SHADOWS** has a story line which was not taken from the TV series, the characters are identified more clearly than they were in **HOUSE OF DARK SHADOWS**. The only exception is Gerard Stiles, Carlotta's nephew, who is not identified as such in the film. Since the plot is not dependent on the TV series for background, it is less confusing to non-viewers of **DARK SHADOWS** than was the first film.

Unlike its predecessor, the new film begins on a light note. Artist Quentin Collins and his bride Tracy have inherited Collinwood. Their novelist friends Alex and Claire Jackson have moved onto the estate. There is even a housekeeper, Carlotta Drake, to look after things. Everything looks rosy, but this mood of happiness is soon broken. Shortly after their arrival, Quentin sees a body hanging in a tree outside the window; and the first night there, he is troubled by 19th century nightmares of a man being trampled by a horseman who looks like Quentin.

These are followed by three more visions of past events—a funeral for Angelique Collins, con-

ducted by the man Quentin saw trampled in his dream; a scene of Angelique and Charles Collins together in his artist's studio just before Gabriel (her husband, and Charles' brother) bursts in; and a small girl watching Angelique being hanged.

Who are these people? Dan Curtis has given us their names and little else. He plays on our curiosity, making us wonder why Quentin is seeing these things. Yet these scenes are only a prelude to a deeper terror.

Quentin's visions soon take a different turn, leading us to one of the most effective scenes in the film. This time it is more than just a vision, for Quentin becomes part of it, blending past and present. Angelique, one of the most powerful ghosts ever to haunt a screen, calls him to the studio in the tower which Charles had used and Quentin is now using. Quentin and Angelique are embracing when Gerard, whom Quentin sees as Gabriel, Angelique's former lover, bursts in, in a jealous rage. They fight savagely, wrecking the studio and tumbling down the stairs. There is some very deft editing, cutting from the master shot of Quentin and Gerard fighting, to Quentin's point of view, seeing not Gerard but Gabriel. Quentin is choking Gerard when his wife, Tracy, attempts to separate them. Seeing her as Charles' wife, Laura, Quentin begins to choke her.

There is a nice dreamlike quality to this sequence, created by a fuzziness around the edges and the fact that it is very effectively kept silent. There are no sounds of fighting and crashing. It is not until Tracy's voice breaks through to Quentin (and to the audience) that the spell is broken.

Dan Curtis has depended less on graphic horror with **NIGHT OF DARK SHADOWS**, choosing instead to create a mood of terror through scenes of tension. Quentin moves from visions and nightmares to a mixture of reality and visions, to partial possession, and into full possession by the spirit of his ancestor Charles. In between, we are given relaxing scenes—Alex and Claire having dinner with Quentin and Tracy, Quentin and Tracy walking around their estate, Quentin in his studio painting. These serve to make the next scene of horror all the more terrifying. Curtis also creates a great deal of curiosity, since he is well into the film before he fills in the blanks left by Quentin's visions.

Quentin finally demands an explanation from Carlotta. It was she who recommended he use the tower studio for his painting, and it was she who returned Angelique's portrait to its place after Quentin had ordered its removal. Quentin is sure that she knows more than she says. And he's right. Carlotta admits that she is the reincarnation of the little girl Quentin saw—Sara Castle, the housekeeper's daughter who lived at Collinwood in 1810. We see a close-up of Carlotta's face superimposed over Sara's as we hear her story. Reverend Strack, the man we earlier saw trampled, convinces Gabriel that his wife Angelique must

hang as a witch. Laura, Charles' wife, is equally determined to see her hang, but for very different reasons, because Charles is in love with her. Before Angelique is hanged, she gives Sara a necklace, promising that Sara will never forget her. With this goes a silent promise that Sara's love for her will keep Angelique alive, till she can have Charles again. Now Sara's love has been reincarnated in Carlotta, and Charles has been reincarnated in Quentin. From here on it is pretty obvious what will happen, but it is still marvelous fun to watch how Dan Curtis handles it. Now the film picks up speed.

Past the stage of seeing visions, Quentin is moving toward possession. He comes to Tracy to apologize for throwing her out of the studio earlier. In the middle of the scene, there is a subtle change: he is no longer Quentin but Charles, and once again treats Tracy roughly.

Angelique had earlier attempted to kill Alex or scare him off, with the collapse of a greenhouse roof under which he was standing. Now that Alex has discovered a painting of Quentin's ancestor and has seen the remarkable resemblance, he is determined to make Quentin leave Collinwood. Angelique tries a more direct attack to stop his interference. Looking more like a ghost than she has previously, she floats into the living room where Alex has fallen asleep. She hovers over him, transforming herself into a mist and enshrouding him. Claire awakens and calls him to bed; when there is no answer, she comes into the living room and is faced with a scene of incredible horror. Alex is enveloped in a pulsating glowing mist. Claire's scream blends with a high-pitched note of music, and once again Angelique's presence creates a deadly silence. Claire manages to turn on a light, breaking the spell.

Quentin is becoming Charles more frequently and deeply. He now limps, as did Charles. He attempts to drown Tracy, seeing her as Laura, and fails only because Alex and Claire rescue her in the nick of time. Gerard tries to kill Alex by running him off the road. Quentin, once more himself, fights Gerard on a narrow foot bridge and is scarred by Gerard's knife—scarred on the cheek, as Charles was. It is Tracy who kills Gerard, by pushing him off the bridge.

Carlotta is the only one left to keep Angelique's spirit alive. Alex, Claire, Quentin and Tracy search Collinwood, with Quentin and Tracy taking the lower regions and Alex and Claire the upper. Angelique traps Tracy in a storage room and attacks in her deadly silence. Alex finds Carlotta on the roof, but before he can reach her she is called to her death by Angelique. Carlotta is dead, Angelique is gone, Tracy is OK, Quentin is himself. All is right with the world. Or is it? Dan Curtis could not disappoint us with a happy ending. He sends Quentin back into Collinwood one last time, to provide us with a chilling ending.

Alex is relieved that the whole thing is over.

Scenes from **NIGHT OF DARK SHADOWS**, now in release from MGM. Right: Quentin Collins (David Selby), a victim of possession by the spirit of his long dead ancestor, Charles Collins, with his wife Tracy (Kate Jackson). Left: Angelique (Lara Parker) watches as her husband, Gabriel (Christopher Pennock) and his underlings invade the tower room, and grab Charles (David Selby). This sequel to the highly successful **HOUSE OF DARK SHADOWS** depends less on graphic horror, but still retains the wonderfully atmospheric and gloomy locations filmed at the Lyndhurst estate in New York.

He had believed, near the end, that Quentin might be the one keeping Angelique's spirit alive. Alex and Claire leave for Cape Cod in the automobile. Quentin and Tracy go back to Collinwood so that he may pick up his paintings. Tracy becomes impatient when he does not return, and enters the house herself. After searching several rooms, she finds him in the art gallery, sitting and staring out the window. She asks him what he is doing. He rises, slowly limping towards her, his face a silhouette against the large, bright window. He comes closer and closer to Tracy, and when she can see his face clearly she knows the awful truth --he is no longer Quentin, but Charles. And we see Angelique, once again a woman of flesh. We hold on a close-up of Charles' face, and then see a teletype message clattering across the screen: "UPI Teletype 3 July, Collinsport, Maine. Holiday Weekend Casualties--Popular husband and wife novelists Claire and Alex Jenkins died in an auto accident on the turnpike. A witness, Leo Humphreys, told state police that before the crash, the car suddenly filled with white smoke." David Selby handles his dual role well, as both Quentin and Charles Collins. Charles is the more interesting of the two, as evil characters usually are. Kate Johnson does nicely as his perplexed, and then terrified, wife.

Grayson Hall makes a reappearance as the sinister Carlotta Drake. John Karlen and Nancy Barrett appear as Alex and Claire Jenkins, who introduce a sane element into the film. Lara Parker is Angelique, a ghost more real than ethereal. Christopher Pennock plays Gabriel Collins, and James Storm is Gerard Stiles, Quentin's rival for Angelique's ghostly love. Thayer David is the hypocritical Reverend Strack. (The role of Strack was originally intended to be Dark Shadows' Reverend Trask, played by Jerry Lacy. The replacement was made necessary when David Selby was hospitalized with appendicitis during the filming of his scenes with Lacy. By the time Selby had recovered, Lacy had other commitments and was no longer available for the role.)

Unfortunately, the film is marred in several respects. The camera work, for the most part, is excellent. The point-of-view technique is used often, drawing the viewer into the terror of Collinwood. There are some beautifully dizzying shots of the scaffold from which Angelique is hanged. But there is some annoying camera work, too. When Carlotta, Tracy and Quentin are ascending a stairway, we are given a view down the stairwell --and as if that's not dizzying enough, the camera is rocked back and forth. This rocking is also used in several other scenes and becomes irritating. Several scenes seem padded, such as the one in which Alex wanders around the greenhouse for quite awhile before the collapse of the roof. But the most serious fault lies in the scoring. A romantic theme is used at the beginning, where it is fine. But it is also used in several scenes where it is entirely inappropriate; where a mood of tension is needed, it relaxes you. There are several scenes where there should be music and there is none. And all too often, the music is overly loud. As over-used as the TV series music is, it would still have been very effective if more of it had been used.

But these faults are only a small part of a very enjoyable movie that does have good acting, a well-written script and a beautiful location going for it. There is also the fact that the world of witchcraft and ghosts really does exist for, and is accepted by, all of the characters of **DARK SHADOWS**. Perhaps this, more than anything else, contributed to the success of **DARK SHADOWS**, **HOUSE OF DARK SHADOWS**, and **NIGHT OF DARK SHADOWS**.

Kathryn Bushman

THE OMEGA MAN

...a mediocre, uneven mishmash of mealy-mouthed social consciousness...

THE OMEGA MAN A Warner Bros. Release. 7/71. In Panavision and Technicolor. 98 minutes. Produced by Walter Seltzer. Directed by Boris Sagal. Screenplay by John William and Joyce Corrington based on the novel by Richard Matheson. Director of photography, Russell Metty. Edited by William Ziegler. Music by Ron Grainer. Art direction, Arthur Loel and Walter M. Simonds. Set decoration, William L. Kuehl. Sound, Bob Martin. Assistant director, Donald Roberts.

Neville Charlton Heston
Matthias Anthony Zerbe
Lisa Rosalind Cash
Dutch Paul Losio
Zachary Lincoln Kilpatrick
Richie Eric Laneuville

Some stories are probably cursed to be persistently redone in films, only to be persistently mutilated by one thing or another. One such story is Richard Matheson's *I Am Legend*, a short, swift, disturbing after-doomsday chiller, which was abortively made into the AIP film **THE LAST MAN ON EARTH** in 1964, ineptly directed by Sidney Salkow.

Now, once again Matheson's work is attempted, and the results may be far better, but the film is a mediocre, uneven mishmash of mealy-mouthed social consciousness, heavy-handed characterizations, sloppy development, and erratic style. It is titled **THE OMEGA MAN**, and it bears very little resemblance to its source.

There are some wonderful things in the film, but it just doesn't add up to anything as good as its potential. The early scenes of the lone man, driving around New York's deserted streets, reminds one of Harry Belafonte's eerie wanderings in the opening moments of **THE WORLD, THE FLESH, AND THE DEVIL**. They are beautifully, awesomely achieved scenes, the loneliness and hidden terror conveyed with such absorbing, devastating impact that one is prepared for the best. Charlton Heston is superb in evoking this quality of affecting solitude, his talks with himself, his single-handed combat against pasty-faced germ warfare survivors, and the personal drive and conviction that is not too dissimilar from his Taylor of **PLANET OF THE APES**.

Alas, one's hopes diminish as the film progresses. Heston meets up with human survivors like himself, including a radical black girl who eventually falls for him, lending a falsely achieved note of racial harmony. We discover that the plague victims are a group of religious fanatics called The Family, anti-social, anti-materialistic, and anti-human. Their scenes would be laughable if they weren't played with such ludicrously grim solemnity. As it is, John William and Joyce H. Corrington's sloppily episodic, fa-

Anthony Zerbe as Matthias.



Scenes from **THE OMEGA MAN**, based on Richard Matheson's *I Am Legend*, now in release from Warner Bros. Top: Members of The Family capture Neville (Charlton Heston) in his apartment. Bottom: Richie (Eric Laneuville) becomes a victim of The Family. Warner Bros. is attempting to key its appeal to black audiences.

uously smug screenplay makes them merely an annoyance rather than a disturbing evocation of pure spiritualism.

Director Boris Sagal has none of the feeling or compassion for social conscience or character relationships that Franklin J. Schaffner displayed so intensely in his **PLANET OF THE APES**. His visual sense is curiously uncertain and only occasionally evokes a quality of fear and loneliness that Heston achieves, especially in the opening scenes.

Photographer Russell Metty helps Sagal achieve some dazzling, strangely powerful visual qualities and, possibly if not for him, the film would have been as ugly visually as it is in its conceptual attitudes and realization. Chase and action sequences are unevenly paced and sometimes truly effective.

For the most part, Sagal uses Heston's unique strength and passion of character very well, but his loss of control over the other actors is all too evident. Anthony Zerbe remains one of the most misused of all film actors, and his rampagingly theatrical, overbearing performance as Matthias, The Family leader, is truly embarrassing. He is a marvelous actor, as he showed in **THE MOLLY MAGUIRES**, but things like this are beneath his talents.

Even with its earlier virtues, and an occasional witty throwaway, **THE OMEGA MAN** is one of the most unfortunate failures of science fiction in recent years. Script, direction, and most of the performers manage to deflate a powerful, intriguing concept, and whether or not people of genuine talent will make anything definitive or memorable out of *I Am Legend* has yet to be seen.

Dale Winogura

Left: A scene from *NEXT!*, now in release from Maron Films. Here we see how the screen's new freedom has made Hitchcock's provocative and fascinating camerawork and editing unnecessary in a reenactment of his famous shower murder. Middle: Strother Martin presides over cabalistic rites in *THE BROTHERHOOD OF SATAN*, in release from Columbia Pictures, which come across like meetings of the local Golden Age Club. Right: Jeremy Fisher (Michael Coleman), the jolly frog man from MGM's *TALES OF BEATRIX POTTER*.

NEXT!

NEXT! A Maron Films Release. 9/71. In Color. 81 minutes. Produced by Sergio Martino and Antonio Crescenzi. Directed by Luciano Martino. Screenplay by Eduardo M. Brochero and Ernesto Gastaldi with the collaboration of Vittorio Caronia from an original story by Eduardo M. Brochero. Director of photography, Emilio Foriscot. Music composed by Nora Orlandi and conducted by Paolo Ormi. Production manager, Floriano Trenker. Edited by Eugenio Alabiso.

Neil Ward Alberto De Mendoza
Julie Ward Edwige Fenech
Carol Cristina Airolidi
George George Hilton
Jean Ivan Rassimov

In the area of European-made horror movies, *NEXT!* clearly belongs to the Carroll Baker School of Imperiled Ladies (e.g., *THE SWEET BODY OF DEBORAH*, *PARANOIA*) whereby a heroine is called upon to express two basic emotions: happiness, which is characterized by a sexy smile and almost always accompanies the scenes of above-the-waist nudity, and fear, which is, of necessity, of the throat-clutching variety and occurs at the thought of so many mysterious people trying to kill or drive her mad.

Fortunately, the makers of this largely unoriginal stew have not limited their moviegoing (and borrowing) to the more recent works of Miss Baker, so *NEXT!* actually incorporates ideas from quite a few motion pictures, including a shower murder in the *PSYCHO* mode, a homicidal maniac in the manner of *THE BIRD WITH THE CRYSTAL PLUMAGE*, and a surprise-in-the-dark straight out of *WAIT UNTIL DARK*. The latter, surprisingly enough, works rather well in its new context, and it provides a high point in the general muddle of plot.

Edwige Fenech, a buxom brunette who would be an asset to a Russ Meyer production, is the bedeviled heroine who discovers old-world Vienna is not the city of her dreams--unless one terms them nightmares. Unhappily married to a dull diplomat (Alberto De Mendoza), she has scant opportunity to bemoan her lot since her bitter ex-beau (Ivan Rassimov) appears everywhere to threaten and manhandle her. In addition, the city is in the grip of fear generated by the unknown psycho who goes about slashing pretty girls to death, and (surprise! surprise!) our heroine appears to be high on his list of victims.

At a jet-set party, Miss Fenech meets a solicitous playboy (George Hilton), the sort of good-looking, ideal man who announces his virility by never buttoning his tailor-made shirts. Miss Fenech falls hard, and Hilton smoothly returns the affection, but at just this point the attempts on her life increase at an alarming rate, forcing her to flee to Spain. Here the scripters attempt to pile twist upon twist in order to keep a few jumps ahead of the audience, which has anticipated the ending from reel one.

The cast, left to the mercy of dubbing, looks more attractive than it sounds, and in the case of actor Hilton, a staple of medium-budget Italian westerns, one can readily see how God set out to make a handsome image of Elliott Gould and failed only in instilling His new creation with genuine acting ability.

The setting of this Italian-Spanish coproduction also gives the viewer pause for thought. Somehow Vienna never looked more like Barcelona, or is it Rome, or it may be that just like certain horror movie plots, certain cut-rate locales are beginning to blur into the same indistinguished blob?

Robert L. Jerome



THE BROTHERHOOD OF SATAN

...the good guys finish last...

THE BROTHERHOOD OF SATAN A Columbia Pictures Release. 5/71. In Technicolor. 92 minutes. An L.Q. Jones-Alvy Moore Production. Directed by Bernard McEveety. Screenplay by William Welch from the original story by Sean MacGregor. Director of photography, John Arthur Morril. Music by Jaime Mendoza-Nava. Edited by Marvin Walawitz. Production design, Ray Boyle.

Don Duncan Strother Martin
Sheriff L. Q. Jones
Ben Charles Bateman
Nicky Anna Capri
Priest Charles Robinson
Tobey Alvy Moore
Kitt Geri Reisch

When did Strother Martin first go bad? It's a question to ponder.

If memory serves, this always distinctive character actor initially unveiled the dark side of his personality as the demented inmate who does his best to drive Jeffrey Hunter up the asylum wall in *BRAINSTORM*. He later was both mean and mangy in the back-to-back Peckinpah westerns, *THE WILD BUNCH* and *THE BALLAD OF CABLE HOGUE* (teaming him with the equally unsavory L. Q. Jones to form a murderous Mutt and Jeff duo).

But, of course, the Strother Martin role which most filmgoers remember, with good reason, is his small but juicy bit as the prison camp warden in *COOL HAND LUKE*, with its now-classic line, "What we have here is a failure to communicate."

Now, in *THE BROTHERHOOD OF SATAN*, Martin has his best role since *COOL HAND LUKE* and certainly the most satanic, as a genial coun-

Strother Martin.



try doctor who secretly oversees a coven of witches driven by old age to the point where they must trade their old bodies for new ones.

The witches need children of a certain age, and in securing them for the ultimate secret ceremony they must first dispose of the troublesome parents. This is cleverly achieved by having the youngster's toys adopt magical powers for destruction; thus in the eye-catching opening scene a toy tank suddenly becomes its full-size counterpart and thoroughly demolishes a car and family, leaving only a small boy unhurt so he may join his friends at the sinister old house where the cabal meets to plot and punish its less dedicated members.

When some handsome vacationers--a widower (Charles Bateman), his young daughter (Geri Reisch) and his fiancée (Anna Capri)--blunder into the southwestern community besieged by witchcraft, they discover they cannot leave, and ultimately they take refuge with the town sheriff (L. Q. Jones) and his simpleton assistant (Alvy Moore) in the small jail which makes a fine, confining fortress for those who must stand off an attack, be it a lynch mob or the terrifying unknown.

Except for a brief bit where the vacationers are attacked by the jittery inhabitants, the town's streets appear deserted, adding to the spooky flavor of William Welch's script. There is also a deft touch in the introduction of a young, high-minded minister (Charles Robinson) who proves especially ineffectual in combatting the legions of Satan, and there is an undercurrent of dour humor in Martin's reaction to his young rival for the souls of the uncommitted.

Eventually there is the race-against-time as the witches snatch Bateman's daughter, the last child needed to make the necessary thirteen for the transformation ritual, and as they have in nearly all the recent horror movies of note, the good guys finish last.

THE BROTHERHOOD OF SATAN also fails, to a degree, in integrating its wordless horror sequences (the march of the toys, so to speak) with the more conventional menace of the satanic meetings, which come across, despite the dynamism of the Martin character, as gatherings of the local Golden Age Club. Nevertheless, director Bernard McEveety, reportedly a graduate of TV dramas, has fashioned an eerie movie which has its fair share of satisfying moments and looks far more professional than its medium-sized budget would indicate.

Actor Martin dominates the proceedings, whether he is whipping his followers into a frenzy or truning on the cornball charm as the folksy doctor who walks undetected among his enemies. Bateman is stalwart as the unwelcome stranger, and Miss Capri goes from serene to distraught in acceptable fashion.

L. Q. Jones, who produced the film with co-star Alvy Moore, has a rewarding part as the sloppy, concerned sheriff, while Moore, in his usual fumbling guise, can't quite shake the strong comic persona which has followed him from his stint in Videoland.

Jones and Moore last appeared together in *THE WITCHMAKER* (1969), an effective low-budget horror film which (we believe) they also helped to finance. If so, they are independent filmmakers who are heading in the right direction.

Robert L. Jerome



WILLARD

The struggle to survive becomes an instinct, and ultimately a desire, to control and dominate ruthlessly...

Rats may be one of the most common fears of many individuals, and Daniel Mann's film, *WILLARD*, plays on this fear with such adept virtuosity that one's feelings about the little rodents just may be confirmed. It is an excellent film, and one of the year's most pleasant surprises, combining horror and comedy with such diverting variation that one is thoroughly caught up in its sinister spell.

In certain ways, it evokes memories of two Hitchcock masterpieces, *PSYCHO* and *THE BIRDS*. As in *PSYCHO*, the hero is a mother-dominated young man (here named Willard), whose delicate mental balance is upset when his mother dies. In *THE BIRDS*, the winged creatures became an extension, and the inevitable result, of the characters' rootless, selfish nature. In *WILLARD*, birds are replaced with rats, and inhumanity and antagonism are added to the individuals' characteristics.

Unlike *THE BIRDS*, *WILLARD* is a story of personal revenge. Using his thoroughly trained rats, Willard is able to release his vengeance on people he dislikes, either by fright, or by ordering his pets to destroy them. One's sympathy is always with Willard, the antagonism that others unleash on him actually makes the inhumanity of his acts seem justified.

The brilliantly sustained, meticulous irrationality of *THE BIRDS* is what lent it an inscrutable, impenetrable horror quality that sharply divided audience opinion with almost equal frustration. Willard's acts are all within rationale, motivations are all clear, and one applauds his diabolical schemes with almost as much relish and glee as Willard feels in performing them. Mann uses his audience mercilessly, manipulating straightforwardly and uncontrived in his skillful application of horror and suspense techniques. Ordinarily, such manipulation would be aesthetically detestable and a cheap cop-out from reaching the core of his subject matter. But Mann's devices are meaningful, as well as irresistibly amusing and deliciously outrageous.

For the most part, *WILLARD* is a lightly bizarre black comedy, that gradually becomes more dire and tragic, and finally black in the extreme. But Mann never allows comedy or melodrama, however black, to go completely out of control. Even when Willard is shown early in the film, training his rats in all kinds of clever amusements, and talking with them just as though they were people, Mann never once goes too far, sustaining the eerie credibility in the story throughout.

When the film cunningly slips into horror, even then Mann never falters, never resorting to abrupt shifts in the brisk simplicity of his style,

accomplishing an emotional quality so smooth that the change never becomes too noticeable.

Mann moves audience temper with classic facility, and he is never dishonest or flinching in treating the offbeat, tightly-written screenplay. Even as we cheer Willard on in his tasks, one is made completely aware of the possible consequences. In his loving care of the white rat, Socrates, and his harsh, unfair treatment of the black, bothersome rat, Ben, one sees that Willard is creating the same relationship predicament that his mother built with him. The struggle to survive becomes an instinct, and ultimately a desire, to control and dominate ruthlessly, without guilt or remorse. Willard cannot escape his own trap, and further locks himself in by trying to fight back. He is just as helpless and selfish as anyone else, and his using the rats is no different from his employer using him to vent his frustrations, and increase his material gain and personal satisfaction. Rats only possess the instinct to survive through eating, where man must destroy man as an extension of that instinct.

The film offers no solutions, but presents its case with disturbing, yet never obvious or imposing immediacy. Mann not only can tell a story like this with serious dedication and involvement, but he conveys the internal structure and meaning with a clarity and strong sense of personality that enriches the abundant entertainment values of the film.

Intense conviction in the film is sustained and helped along by Bruce Davison's superb portrayal of Willard. One sees the inner torment and psychopathic nature of his character with keen precision, yet the essential compassion always comes through.

No character in the film is completely unsympathetic, or as completely compassionate as Willard, but they are viewed as people, recognizable, familiar, and all too human. The other characters significantly contrast Willard and each other, played with acute sensitivity and insight by such marvelous performers as Ernest Borgnine, Elsa Lanchester, and Sondra Locke. Each of their roles possess the common trait of emotional unattachment, all of them living in cozy little dream worlds to compensate for their dreary, uneventful lives, just as all of us do, even Willard.

Visually, the film is a stunning blend of slick, dark blue shading and decaying early-1900 decor. The image is always just grainy enough to sustain realistic undertones, and sharp enough to convey a sense of foreboding terror and nightmare intensity.

Easily one of Mann's best, most fulfilled achievements, *WILLARD* is also one of the finest of recent horror films. Only Wendkos' *THE MUPHISTO WALTZ* has reached a pinnacle of the art form recently but, though *WILLARD* cannot be considered a masterpiece as Wendkos' film is, Mann has fashioned a work of much wider commercial appeal and greater popular entertainment values. It will do extraordinarily well financially, and deservedly so, for it is well-crafted, always engrossing, unpretentious, and yet thought-provoking enough to start discussions. This could be the horror sleeper of 1971.

Dale Winogura

For cast and credit information see Robert L. Jerome's review of *WILLARD* in Vol. 1 No. 4.

PETER...POTTER

PETER RABBIT AND TALES OF BEATRIX POTTER A Metro-Goldwyn-Mayer Release. 6/71. In Technicolor. 90 minutes. Produced by John Brabourne and Richard Goodwin for EMI Film Productions Limited. Directed by Reginald Mills. Adapted for the screen by Richard Goodwin and Christine Edzard. Choreography by Frederick Ashton. Music by John Lanchbury. Sets and costumes designed by Christine Edzard.

Beatrix Potter Erin Geraghty
Peter Rabbit & Piglet Bland... Alexander Grant
Mrs. Tiggy-Winkle Sir Frederick Ashton
and Dancers of the Royal Ballet in association with the Royal Opera House, Covent Garden

Ballet is such an organically theatrical art form that it is close to impossible to transform it into feasible cinematic form. But, film-maker Reginald Mills has done it in his quite beguiling *PETER RABBIT AND TALES OF BEATRIX POTTER*.

Through long master shots that never defeat the conviction of fantasy, with only occasional editorial flourishes in a couple of hectic moments; occasional high angles that make the animal-costumed actors actually appear small at times; suffused color combined with realistic backgrounds and artificial foregrounds that gives the appearance of old drawings come to life; the soft pastel hues and careful detailing of Christine Edzard's set and costume designs; the sprightly simplicity of Frederick Ashton's choreography; the strong, melodiously symphonic quality of John Lanchbury's music; and animal masks that turn ecstatic praise into understatement and defy detection; Mills has combined all the elements of film into a unique blend of fantasy and reality that is never imposing or embarrassingly quaint, and that is truly quite enchanting.

In a couple of silent sequences early in the film, we see Beatrix Potter, the little English girl whose stories these are, inventing simple fantasy, animal tales to escape her impossibly drab existence. In one long dolly shot, very low-key lighted, the camera pulls back as Beatrix is eating supper in her big house. By simply, vividly stating her loneliness in this way, it proves to be one of the most haunting moments in recent films. In these brief moments, a hauntingly lovely girl named Erin Geraghty gives one of the most graceful, wordless performances this year. As Beatrix, she has the most expressive eyes and features of any young actress seen in recent years, but one only wishes her to speak. With luck, she should be offered larger roles, and dialog, in the near future.

The stories have been scripted by producer Richard Goodwin and Christine Edzard and, even though their adaptations are tightly explicit and the transitions from one story to the next are indelibly smooth, it is the dancers of the Royal Ballet who bring it all to simple, engaging, childlike life. In a film unique as this, the screenplay is almost impossible to judge appropriately since the film is almost purely expressed through dance and cinema style.

Director Mills deserves the bulk of the credit, as do most directors, for fashioning together all the diverse facets and employing them with taste, consistency, and remarkable unpretentiousness. No cultural stretch hangs over the film, and this is what makes it so unimposing and pleasurable to view.

But the audience that can appreciate, understand, and qualify judge *TALES OF BEATRIX POTTER* is very limited, sadly enough. Only those who can look into the art of ballet as expressed through the relative limitations of cinema, or those who can look into pure cinema form as an art of self expression, will enjoy and appreciate the film. In the audience I attended, quite a number of kids were restless and talkative during it, and some adults kept falling asleep. Pure ballet is not easy to like for many people, and a film like this is also not easy to like. But, if one can see it on its own, specialized level, *TALES OF BEATRIX POTTER* will be revealed and recognized as a good example of its kind and worthy of a select, appreciative clientele.

Dale Winogura



UNMAN, WITTERING, AND ZIGO & DEEP END

Left: Wittering (Colin Barrie), like Piggy in *LORD OF THE FLIES*, is a perennial outsider. Right: Mike (John Moulder-Brown) takes his cardboard companion home on the subway. *UNMAN, WITTERING & ZIGO* and *DEEP END* are currently in release from Paramount Pictures.



UNMAN, WITTERING AND ZIGO A Paramount Pictures Release. 8/71. In Widescreen and Eastman Color. 100 minutes. A Mediarts Production. Produced by Gareth Wigan. Directed by John Mackenzie. Screenplay by Simon Raven based on the play by Giles Cooper. Music by Michael J. Lewis. Director of photography, Geoffrey Unsworth. Art direction, Bill McCrow. Edited by Fergus McDonnell. Production manager, Michael Guest.

John Ebony David Hemmings
Headmaster Douglas Wilmer
Cary Farthingale Anthony Haygarth
Silvia Ebony Carolyn Seymore
Cloistermouth Nicholas Hoyer
Terhew Michael Cashman
Unman Michael Howe
Wittering Colin Barrie

UNMAN, WITTERING, AND ZIGO and **DEEP END**, which enjoyed brief and largely unheralded runs during the summer dog days, are films in which dark fantasy undercurrents ripple threateningly beneath deceptive realistic surfaces. In both films, life at the level of superficial reality is repressed, contained, precariously structured; the underlying fantasy world contains the demons of twisted sexuality. Contributing significantly to the double levels on which both films operate, the settings provide an appropriate cushion for the ultimately horrific events which occur in them: **UNMAN, WITTERING, AND ZIGO** takes place amid the immaculate, wood-paneled rooms and corridors of a typically stodgy English boy's school and the lush leafy surrounding countryside; more ominously, **DEEP END** is set in a dark, crumbling public bathhouse in a London which looks strangely ravaged. Both films are about that infrequent--as if untouchable--subject, abnormal sexual fantasies involving children. With nods to Kubrick's *LOLITA* and to Visconti's *DEATH IN VENICE*, the two films attribute to adolescents a disturbing sexual power. A material difference between the films and their more illustrious forbears is that the exceptional sexuality in the films is treated as purely pathological. Consequently, the films function primarily on the level of fantasy, and the psychological probings of *LOLITA* and *DEATH IN VENICE* is virtually absent.

In **UNMAN, WITTERING, AND ZIGO**, the demonic sexuality palpitates under events which make the film something of a pallid cousin of *IF*. An inexperienced teacher (David Hemmings) is hired to replace an instructor who died under mysterious circumstances. The class casually informs him that they themselves murdered his predecessor. Initially incredulous, the new teacher becomes gradually convinced of the truth of the boys' boastful claim. As he tries to thwart his students, he encounters unbending resistance from an administration determined to maintain a semblance of order by willful blindness and ignorance and from a wife determined (even if unconsciously) to undermine his self-image. The presentation of a rigidly defensive administration provides a muted, but thoroughly familiar, satire of English authoritarianism, but the failures of the marriage move the film into areas of deeper resonance. Sexually ambivalent, the Hemmings character fails to assert a dominant role not only in his marriage but in the classroom as well: in the continuing battle for control between he and his students, his efforts to establish order are progressively weakened, until, when he unites with the students in a gambling syndicate, he capitulates altogether to their misrule.

At the root of the teacher's vulnerability is his unsettled sexuality, to which the students respond with almost preternatural insight. Stealthily, not fully consciously, the teacher is attracted to his boys: in the shower room, losing himself momentarily, he stares intently at several of the students; later, an encounter in the lavatory between the teacher and the student ringleader simmers with erotic intimation and innuendo. Unusually self-assured, the boy seems to be taunting his hapless teacher, seems, in fact, to be consciously stimulating and then calculatingly dampening his teacher's sexual responses. In a nightmare dream, the teacher envisions himself being stripped and set upon by his class and then carried on their shoulders through a sinister, primeval-like forest. After his unsettling dream, he tries to seduce his wife, adopting toward her an uncharacteristically aggressive attitude.

Alert to their master's sexual inadequacy, the boys corner his wife in a deserted gymnasium, undress as though preparing for a ritualistic sacrifice, and then attempt (she escapes) to prove to her that they are sexually superior to her husband. Unfortunately, the film does not develop its richest possibilities; the denouement introduces a new motif which only marginally speaks to the film's powerful and disturbing element of sexual fantasy. On the thriller level, the mystery of the former teacher's death is "solved" by the suicide note of one of the students, a boy who, like Piggy in *LORD OF THE FLIES*, is a perennial outsider, and who is often cruelly abused by his classmates. In his note he reveals that it was his plan to kill the teacher, that he hoped in engineering the scheme to earn the respect of his fellows. The effort of the scorned boy to prove his masculinity contains obvious echoes of the conflict for dominance between master and pupils, but the boy's revelation leaves much unexplained: what accounts for the boys' willingness to follow the suggestion of the weakest one among them? Doesn't their readiness to comply with his plan contradict the tight group sufficiency they have demonstrated in regard to their teacher? Unable to answer these (and similar) questions, the film ends with Hemmings' puzzled, theme-demolishing "why?" The only possible explanation for the enormity of the boys' crimes is that they are innately evil: like the melodramatically-conceived Rhoda Penmark, they are bad seeds, child-monsters who are unredeemable because unnatural. Like Melville's Claggart, they exhibit an inherent depravity over which they are powerless.

These speculations, which are prompted by the film's final minutes, have little to do with the sexual maladjustments and antagonisms which have constituted the main lines of the film's conflicts, and this final notion of predetermined evil directly contradicts the film's attempts to suggest the boys' conditioning by, and rebellion against, a restrictive and unenlightened environment. The film, finally, is a mixture of fantasies about sex and evil--just as it is a mixture of genres--the mystery thriller and the character portrait. Though these various strands aren't necessarily contradictory, the ways in which they compete for our attention blur rather than clarify, and the film ends up containing as many unconscious and inconsistent impulses as its beleaguered protagonist.

The manipulation of audience response, which is needed to sustain conviction through the varying levels of both films, is firmer in **DEEP END**. Directed with fine control by Jerzy Skolimowski, the film escalates with sometimes startling but never unconvincing jerks from comedy of adolescence to tragicomedy of terror. Skolimowski presents the film from the distorted point of view of his wildly maladjusted central character; the film,

DEEP END A Paramount Pictures Release. 9/71. In Color. 87 minutes. A Coproduction of Maran Film and Kettledrum Productions. Produced by Helmut Jedele. Directed by Jerzy Skolimowski. Executive producer, Judd Bernard. Screenplay by Jerzy Skolimowski, J. Gruza and B. Sulik. Director of photography, Charly Steinberger. Original music by Cat Stevens and the Can. Art direction, Tony Pratt and Max Ott, Jr. Edited by Barrie Vince. Costumes, Ursula Sensburg.

Susan Jane Asher
Mike John Moulder-Brown
Lady Client Diana Dors
Swimming Instructor Karl Michael Vogler
The Fiance Christopher Sandford
Nightclub Model Louise Martini
The Baths Cashier Erica Beer

in fact, is a series of variations on the sexual fantasies of its erring protagonist, a comely, reticent (indeed skittish) young man (splendid work by John Moulder-Brown) who is attracted to an "older woman" (Jane Asher), his co-worker at the monumentally grim bathhouse. Public baths being a meeting place for the sexually deprived--neutral territory where sexual fantasy can be enacted with virtually total freedom and anonymity--the boy, in the vulnerable position of attendant, is a prime object of the customers' fantasies. If, in the opening section, the boy is at the receiving end of other's fantasies, his own fantasies are soon triggered by the enticements of his co-worker. Their relationship recalls the edged, tenuous confrontation between teacher and student in **UNMAN, WITTERING, AND ZIGO**: like the student, the girl, smugly experienced, unnervingly knowing, alternately proffers and retracts favors; the boy, like the teacher, is malleable, defenseless, and for both taunted characters the frustration of an unrealized and unrealizable sexual communion induces fantasies: when the boy sees a life-size cardboard figure which resembles the girl, he steals it and goes swimming (nude) with "her." This action prefigures the grisly finale in which the boy (half-) accidentally kills the girl while they are (literally and symbolically) at the deep end of a gradually-filling pool. Only when she is dead can the boy have sex with her. Like Browning's *Porphyria's Lover*, the boy is comfortable only when he has complete control over his mistress, only when he can define--and preserve--the sexual moment.

The boy here, if not innately evil, is at least as deranged as the schoolboys in the "companion" film. His sexual development is as bent and as destructive. The boys in both films are equally remote from normal adolescent sexual experience, and yet their deviation exists merely as a given--there is no attempt in either film at psychological exploration. From its moments of charming comedy to its final plunge into psychosis, **DEEP END** is flecked with sexual imagery: the boy's arching dive into the water to swim with the cardboard figure; flattened tires, unfilled pools, spilled milk, et al. Under its naturalistic facade, the film is a ballet of alternately emerging and deflated, palpitating and extinguished, sexuality.

Released hesitantly by an understandably insecure studio (the conjunction of twisted sex and children is not exactly sure-fire box-office), both films, murky, downbeat, fantastic--located on the dark side of the moon--are grimly compelling odes to thwarted and consuming sexuality.

Foster Hirsch

SHORT NOTICES

SEE NO EVIL A Columbia Release. 9/71. In Eastmancolor. 89 minutes. Directed by Richard Fleischer. With: Mia Farrow, Robin Bailey, Lila Kaye, Dorothy Allison.

Vague memories of **WAIT UNTIL DARK** linger over Richard Fleischer's fitfully successful horror-mystery. Alone, a blind girl is terrorized by a murderer, but it's there that the similarity ends. In addition, every other person in the house has been killed, one never sees the killer's face until the end, and Mia Farrow's character is placed into more grueling extremes than Audrey Hepburn's relatively mild obstacles.

At times, Fleischer's work is extremely powerful in the occasional use of hand-held and low-angle shots. But it is never consistent enough to sustain itself entirely, and there are times when it becomes just plain tiresome as it strays from the central action.

Mia Farrow is surprisingly restrained and affecting for once, and she makes the girl's predicament quite terrifyingly real and horrible to contemplate. Fleischer certainly deserves some credit for that, but he badly needs the psychological and dramatic intensity of character that made **10 RILLINGTON PLACE** and **COMPULSION** his greatest, most engrossing achievements.

Dale Winogura

MILLION DOLLAR DUCK A Buena Vista Release. 7/71. In Technicolor. 92 minutes. A Walt Disney Production. Directed by Vincent McEvety. With: Sandy Duncan, Dean Jones, Joe Flynn.

A student with a computer in his brain... a chimp who can accurately gauge the public's tv taste... and now the latest brainchild from the Disney Studio: a duck who lays eggs containing golden yolks. The yolks, however, are somewhat less golden, but the cast (including Dean Jones and a couple of Broadway players, Sandy Duncan and Tony Roberts) is energetic and the pace lively in its closing chase sequence. Miss Duncan, a perky comedienne who is a cross between Joan Davis and Daffy Duck, is being groomed for bigger and better things, and we wish her well.

Robert L. Jerome

CREATURES THE WORLD FORGOT A Columbia Release. 7/71. In Technicolor. 95 minutes. A Hammer Film Production. Directed by Don Chaffey. With: Julie Ege, Tony Bonner, Robert John.

Hammer Studios has made the first gruesomely detailed, almost thoroughly realistic, and authentic seeming prehistoric drama, minus the familiar anachronism of monsters. The film is good when it adheres to documentary-like depictions of prehistoric man's existence and struggle for survival, but the dramatic elements that dominate the film possess a chiched, contrived excitement that is neither involving nor convincing. Consequently, the film suffers irreparable damage. However far better than Val Guest's stazy, hackneyed documentary approach in **WHEN DINOSAURS RULED THE EARTH**, and his obnoxiously disjointed sense of style, director Don Chaffey is still at a loss without Ray Harryhausen's creations in his last prehistoric epic, **ONE MILLION YEARS B.C.** Jim Danforth's work was the only redeeming feature in

Guest's otherwise tiresome film, and Chaffey's relatively stronger story sense and development helps to elevate Michael Carreras' limply structured screenplay, but neither film works out well in the long run. Chaffey's film is decisively the better, but only by degrees. Even so, for the first time, a film on prehistoric man quite candidly displays the nudity, both male and female, the filth, violence, and butchery of a period in man's development. For that alone, it is recommended, if for no other reason.

Dale Winogura

WHAT'S THE MATTER WITH HELEN A United Artists Release. 6/71. In Color. 101 minutes. Produced by Martin Ransohoff. Directed by Curtis Harrington. With: Debbie Reynolds, Shelley Winters, Dennis Weaver.

Probably the saddest practice in the cinema marketplace at the moment is the way veteran actresses are forced--or driven--to accept screen assignments which do not showcase them as much as embalm them. A case in point is Debbie Reynolds, who goes the **BABY JANE** route in this would-be chiller.

Miss Reynolds and Shelley Winters portray a couple of harried matrons threatened by an unseen assailant who vows to make them pay for a grisly sex crime committed by their respective sons, a Leopold-and-Loeb duo sentenced to life imprisonment. Fleeing from the midwest to the California of the Thirties, the ladies open up a talent school for budding Shirley Temples, a ploy which allows Miss Reynolds the luxury of dressing like Jean Harlow and running through a couple of nostalgic tap numbers. Miss Winters, however, turns to radio religion for comfort, and in the process, becomes a candidate for the funny farm.

Director Curtis Harrington, a stylist on other occasions (**NIGHT TIDE**, **GAMES**), attempts to give the film the feel of a seedy **SUNSET BOULEVARD**, but his stars, looking uncomfortable in the midst of horror, resemble bugs trapped in Lucite--cold and uninviting to the onlooker. The suspense is minimal, and no shock in the film quite matches the report that Miss Reynolds commissioned this unattractive portrait of herself by financing the project to the tune of \$800,000.

Robert L. Jerome



Barton Heyman and Zohra Lampert.

LET'S SCARE JESSICA TO DEATH A Paramount Release. 9/71. In Color. 89 minutes. Produced by Charles B. Moss Jr. Directed by John Hancock. With: Zohra Lampert, Barton Heyman, Kevin O'Connor, Mariclare Costello.

Director John Hancock's first film bears a superficial resemblance to Bergman's **THROUGH A GLASS DARKLY**, in its depiction of the mental deterioration of its central character, Jessica, and the deterioration of her married life which her insanity inevitably causes. Producer Charles B. Moss Jr. and director Hancock bring valuable stage experience to the project which gives the characters and their interrelationships some dramatic vitality. Unfortunately the team is distracted from concentrating on their characters and their haunting, very touching, tragedy, somewhere along the way, to dabble with plot tricks and horror film clichés. While this may have given the film greater popular appeal, it cheapens and degrades what could have been a very moving human drama. The film that could have been, still shines through the failure and confusion of the horror trappings, chiefly in the fascinating performance of actress Zohra Lampert as Jessica. Lampert, with her slurred delivery, her cameo-like face with large expressive eyes behind which seems to burn a fire that is flickering out, perfectly characterizes the helpless confusion of a mind gone to rot. In poor Jessica we see innocent childhood fears of shadows and unseen noises come to frightening life. Unfortunately, the film does not content itself with such simple, yet affecting, horror, but wallows in the grossness of something as explicit and banal as a vampire.

Frederick S. Clarke

THE BLOODSUCKERS A Chevron (later Paragon) Release. In Color by Movielab. A Peter Newbrook-Robert Hartford-Davis Production. Director, Rob-

ert Hartford-Davis. With: Patrick Macnee, Peter Cushing, Patrick Mower.

This film is based on **Doctors Wear Scarlet**, the Simon Raven novel and boasts Peter Cushing, Patrick Macnee, and some striking location photography by Desmond Dickinson who photographed **HORROR HOTEL**, however, it will probably be little seen. It was set for release earlier this year through Chevron Pictures, who subsequently sold their product to Paragon Pictures, who are now dropping the Chevron-purchased properties to release their own productions. Patrick Macnee plays a retired Greek major who aids an attractive young socialite in search of her lost fiancée, who has fallen under the perverse influences of a cult of devil worshippers. Unfortunately, except for a few good moments and an exciting climactic roof-top chase over a London University, director Robert Hartford Davis cannot sustain audience attention. The denunciation of the medical profession at the end seems thrown in without any basis in what has gone before. Performances are good, but Peter Cushing appears only in another one of his brief "cameo" appearances. Is he that expensive?

John R. Duvoli

THE HELLSTROM CHRONICLE A Cinema V Release. 7/71. In Color. 90 minutes. Produced, directed and photographed by Walon Green. With: Lawrence Pressman.

Science-fact is the basis here, but its presentation is a cross-breed of fictional cinema verité, factual exposition, and beautiful, terrifying, and amazing imagery that takes on a science fiction mystique. As in Fellini's **THE CLOWNS** the deliberate confusion between fantasy and reality is both fascinating and enlightening.

Though Walon Green's film is visually dazzling and disturbing in its myriad implications, it's a cold, sterile masterpiece. One sees various closeups of insects and their activities, as a fictional character named Dr. Nils Hellstrom, engagingly played by Lawrence Pressman comments with straight forward acidity and pessimism on the inevitable fate of the human race. Disturb and frighten it does, but in a facile, impersonal, detached manner that lends the film a remoteness that, for all its unique qualities, renders it as antiseptic as a documentary for high schools.

Don't get me wrong, it's a great film, but it's great in a harmless, cinematically ingenious way, not in the intense emotional involvement that turns a well-meant, well-made film into an indelible, permanently devastating experience. For all its good intentions, and splendid realization, it does not discover the insect world with the glutinous enthusiasm it needed so desperately.

Dale Winogura

Peter Cushing (left) and Patrick Macnee (right) in **BLOOD SUCKERS**.



NEWS AND NOTES

TRIESTE '71

The 9th International Science Fiction Film Festival took place July 5 through July 17 at the picturesque Italian sea port of Trieste. In addition to the unspooling of science fiction shorts and features from around the world the Festival included a showing of 29 fantastic lithographs by artist Robert Rauschenberg, the 3rd International Exposition of Art and Science Fiction, the Sky Lab Exposition which detailed the future of man in space, and the now traditional Retrospective of fantastic films. This year the retrospective showings highlighted surrealism in the cinema in a five day program at two theatres which screened a total of thirty films.

The Festival proper began July 10 with *LA FANTASCIENZA SIAMO NOI*, an Italian documentary directed by Corrado Farina for Corona Cinematographica, which details the history of post-war science fiction in film and literature, discussing the psychology of the works examined. This was followed by *APOLLO 14: MISSION TO THE MOON*, another documentary, from America's National Aeronautics and Space Administration, and Roger Corman's film for AIP, *GAS-S-S!*, the first feature to be screened at the festival. Corman was in attendance to discuss his film with those in the audience. The film is about the consequences of a gas, which escapes from an experimental laboratory in Alaska, and kills everyone over the age of 25. Corman called the film a moral allegory. Without the adults, the young people still are unable to make a better world. Eventually they kill and rob and cheat and lie and their society is no better than the establishment that they abhor. It's a very pessimistic film and delivers the message that as time goes by the youth will become just like their parents.

It should be noted that this, and all the films shown at the festival are screened under abominable conditions. All films are in their native language, but the sound track is cut out to leave a place where long explanations of what is taking place are given in Italian. As long as this practice for screening the

entrants is continued, the Festival cannot receive the international recognition it desires.

The second day of the festival, July 11, began with an animated short directed by John Halas which he produced with Joy Batchelor, the same English team which brought *ANIMAL FARM* to the screen. The film, entitled *CHILDREN'S CARS*, is an amusing satire which projects the future of the automobile in society through pictures drawn by children. Two other shorts on the program were *STUDIUM*, directed by Josef Gajdar for Mafilm of Hungary, which consists solely of a candle burning from beginning to end and seeming totally inappropriate for screening here, and *TENEBRES*, directed by Claude Loubarie for Antegor Films of France, a horror story very Lovecraftian in nature. The story is about a tiny village beneath which live a race of strange beings which come to the surface to kidnap and murder the inhabitants. A visitor to the town seeks to discover the source of these strange occurrences, and descends into their world to discover the secret of their identity. It is a very exciting short film, and one which the director has made in preparation to making a full length feature along the same lines. Claude Loubarie is a director to keep your eye on. The feature length film of the day was *LA RAGAZZA DI LATTA* (The Sheet Iron Girl), directed by Marcello Aliprandi for Italy's Seetr Film. The film is a terribly boring story about a young man who works in a bank, and who becomes obsessed with a beautiful young girl that he sees. The girl turns out to be an android, and he eventually leaves his wife, his friends, and his job to live with her, but by the time the story begins to become interesting it is over and one has sat through 90 minutes of very dull and pointless exposition about this young man, his wife, and his friends.

The third day of the festival featured the first of two Russian entries, shorts by the Studio for Scientific Information, entitled *UN ANNO IN LUNA - AMBIENTE TERRESTRE* (One Year On

The Moon - Orbiting Earth), a simulation of what life will be like living in an experimental lunar laboratory. Two other shorts that day included Belgium's *TOILETTES POUR LE BAL* (Preparing for the Dance), directed by Jean Marie Deconinck for Deitacite Films, a misplaced horror entry about a woman who keeps the corpse of her husband around for company, and *UN BRICIOLO D'ETERNITA* (A Piece of Eternity), a Bulgarian documentary about time and its measurement which has a philosophic touch in postulating the immortality of man through art. The day's feature presentation was *EL EXTRANO CASO DEL DOCTOR FAUSTO* (The Strange Case of Dr. Faust), a Spanish film directed by Gonzalo Suarez for Hersua Interfilm. The film is a modern interpretation of the Faust legend, unfortunately too modern in its style. The director attempts a stylistic exercise replete with symbolism and unusual technique, which does not mix well with the subject matter.

The fourth day of the festival, July 13, was partially rained out. Screened were *GLORIA MUNDI*, a Hungarian short and *NA DOBRANOC* (Good Night), a short from Poland. The latter is a wistful piece about a man who is inspired by vampire films on the Late, Late Show, to commit murder after murder. At this time the menacing weather proved it wasn't bluffing, and rain pouring on the heads of the audience in the open air theatre set up in the Castle of San Guisto, forced the cancellation of the two remaining films, *THE MOVEMENT. MOVEMENT*, a short from Great Britain about cinematic art, and *SIGNALE - EINWELTRAUMABENTEUER* (Signal - An Outerspace Adventure), a German science fiction feature which was rescheduled for another performance.

The fifth day of the festival began with two shorts, *VADEMECUM*, an Italian-Rumanian coproduction about the history of violence, and *LJUBITELJI CVIJECA* (The Flower's Amateur), a production of Zagreb Film about a florist who discovers a flower that explodes when smelled. The feature of the day was the French film *LE TEMPS DE MOURIR* (Twice Upon A Time), directed by André Farwagi for Filmski, which featured English subtitles. The theme of the picture is the question of how a man would cope if it were revealed to him, the place, the method, and the time of his own death. The director explores this by playing subtly with time and space, the past, the present and the future. Unfortunately, the end product does not live up to the film's high intentions.

The sixth day of the festival, July 15, featured two shorts, *FOSA COMMUNE*, a strange Spanish film produced and directed by Rafael Gordon in which is examined the loneliness of an executioner who haunts the streets of a city killing the useless and unwanted, and *SCARABUS*, a Belgian cartoon integrating animated still photographs. The feature of the day was *PANE, VY JSTE VDOVA* (Mister, You Are A Widower), a surprisingly zany film from Czechoslovakia involving the production of androids (whipped up in molds like pastries in a shop) inhabited by transplanted human brains. The film involves so much action that the plot cannot be succinctly described, and throughout the film, throats, limbs and heads are severed in a sweet madness that seems incredible for a film coming from behind the Iron Curtain. Actress Iva Janzurova, who plays three characters in the film, is excellent. *VRIJEME VAMPIRA*, a short from Zagreb Film, was cancelled for the day.

The seventh, and next to the last day of the festival, presented a meager program of two shorts and one feature. The shorts included a cartoon from Bulgaria entitled *PROMETEO XX* and a Kodak documentary from Great Britain *IMAGES - FRONTIERS OF PHOTOGRAPHY* which was totally out of place



here. The feature was *HAUSER'S MEMORY* from the United States, previously reviewed by Robert L. Jerome (2:34) and well received by the Trieste audience.

The festival ended Saturday, July 17, with a full program of three features, *L.A. 2017*, a segment of the television series *NAME OF THE GAME* from the United States, was an unscheduled surprise. The film has a poor ending, but the description of the dying society of the future is well made, with the cynical observation that today's young people, then 40 or 50, have perpetuated and worsened the inequities of society. *NIGHT SLAVES* was the third American television feature to be screened at the festival, part of ABC's *MOVIE OF THE WEEK* (reviewed 4:5), and enlightening for Europeans at the festival who are familiar only with American series like *THE UNTOUCHABLES* or *MANNIX*. In place of Japan Dai-ichi Film's *GAMERA VS. JIGER* was shown Germany's space adventure film *SIGNALE - EINWELTRAUMABENTEUER* cancelled from the night of July 13. The outer space film

The Jury's Decisions

The Jury

The Jury was composed of Arthur C. Clarke (Great Britain), Elio Bartolini (Italy), Lajos Matos (Hungary), Louis Seguin (France) and Donald Wolheim (United States).

The Gold Asteroid

Best Picture: Awarded to *HAUSER'S MEMORY*, a film constructed in the best tradition of the genre.

The Silver Asteroid

Best Actor: Awarded to Roberto Antonelli for his performance in *LA RAGAZZA DI LATTA* (The Sheet Iron Girl).

The Silver Asteroid

Best Actress: Awarded to Iva Janzurova for her performance in *PANE VY JSTE VDOVA* (Mister, You Are A Widower), an actress of great talent who interprets three different characters.

Best Short Film

Awarded to *LJUBITELJI CVIJECA* (The Flower's Amateur).

Special Prizes

Awarded to *LE TEMPS DE MOURIR* (Twice Upon A Time) and *TENEBRES*.

Honorable Mentions

Awarded to *STUDIUM*, *SCARABUS*, in the surrealist tradition, and *SIGNALE - EINWELTRAUMABENTEUER* (Signal - An Outerspace Adventure), for its special effects.

THE SCORE

by Mark Stevens

Maurice Jarre once said, on the album jacket for *THE PROFESSIONALS*, that "the film must be good for the score to be good." There's a certain truth to this. Of course, there are scores that are every bit as fine as the films they accompany and there are even scores that transcend the films they support, quite often creating atmosphere where there is none.

Getting back to Jarre's statement, the first time I saw *BUTCH CASSIDY & THE SUNDANCE KID* I really didn't think much of Bacharach's score. It just did not seem to give the film adequate support or create the right period. However, on subsequent viewings it began to become a particularly homogeneous part of the creative whole. Got that? In other words, the score wouldn't have worked with a lesser film. The picture was so good that it withstood and even justified Bacharach's anachronistic score. Now I couldn't imagine the film without it.

Jimmy Webb's score for *DOC* is in the same vein as Bacharach's—not really in period and very spare. Unfortunately Webb hasn't got as good a film to work with. The spareness of the score only serves to point up the static quality of the film. Webb's talent for rich arrangements has been evident in both his own albums and those of Richard Harris and I've always hoped he'd try a film score. This one is somewhat of a disappointment since there is not enough music in the film to fairly judge his ability as a film composer. Nevertheless, I hope he tries again.

Whoever Stephen J. Lawrence is, his score for Noel Black's *JENNIFER ON MY MIND* is very good. His main title is reminiscent of Elmer Bernstein in his better moments and there is a very nice theme for harpsichord that runs hauntingly through the picture. On the basis of this score Mr. Lawrence is a welcome addition to film music.

Another good effort by a relative newcomer is the finely-shaded score for *KLUTE* by Michael Small. Small turned out some effective musical settings for Paul Williams' *THE REVOLUTIONARY*, but since then has done only *KLUTE* and the temporarily shelved *THE SPORTING CLUB*. His most gripping effect for *KLUTE* is the use of a woman's voice tonelessly vocalizing over some tremulous piano tinkling as sort of a motif for the killer, getting across a shivery feeling quite handily. There is supposedly a Warner Bros album available but the company has been tardy in releasing it.

Until *THE WILD BUNCH* I'd never taken much notice of Jerry Fielding. I was vaguely aware of a jazz background and that his first score for Preminger's *ADVISE & CONSENT* had some good moments in it. But just recently, with Peckinpah's film, Michael Winner's *LAWMAN*, and Dalton Trumbo's *JOHN- NY GOT HIS GUN*, Fielding seems to have flowered as a serious composer for films. His music for Trumbo's film shows him to be a mature and sensitive composer with the knack of when to go for heightened effect and when to quietly recede into the background, a quality inherent in all the really good composers. Although the main title is hardly percussive there are many lyrical passages of great beauty. The tolling drum of the final scene adds immeasurably to its impact.

SEE NO EVIL has garnered some publicity it might otherwise not have because of the controversy surrounding its scoring. Andre Previn wrote and actually recorded a superbly chilling score, "PSYCHO-like" with electronic overtones, a synthesizer being employed to stunning effect. Only a few people in England have heard any of this score

on a BBC television show on film music in which Andre Previn showed a scene from *SEE NO EVIL* which he had scored. I am indebted to a friend in England for a tape of this show. In any case, producer Leslie Linder, in a show of execrable musical taste, tossed Previn's fine score out and hired David Whitaker whose work evidently didn't turn Linder on much either. Elmer Bernstein wrote the score the film now bears and after all this commotion it's a bit hard to make an unbiased judgement of Bernstein's score. Previn's music is more effective in working up a shuddery feeling which is more to the film's purpose, but evidently Linder and co-producer Martin Ransohoff had a more romantic score in mind which flattens some of the film's suspense. Strangely, Bernstein's music is one of his better efforts in quite a while, showing a consistency lacking in some of his more recent scores. The music for a morning ride against an autumnal setting and a really fine string piece for a stable sequence are Bernstein at his best. Having heard some of the Previn stuff, I can't really give myself over to the present score. If the producers wanted a score that would sell records, there is no evidence of an album in the offing.

Lalo Schifren's music for *THE HELLSTROM CHRONICLE* shows this prolific composer continuing to operate at a high level of creativity. His use of quickly plucked strings accurately portrays the frenzied movement of insect life. At other times he gives this unique documentary a kind of pop backing that seems oddly right, the bossanova backing for the mating of the black widow spiders being a good example. By coincidence, Schifren once before scored a National Geographic television special on insect life which, even more coincidentally, was done by *THE HELLSTROM CHRONICLE*'s director Walon Green.

Blake Edwards has almost always had Henry Mancini score his films but evidently felt he needed something different for his first Western. In the July issue of *American Cinematographer*, Edwards is quoted as saying that for the score of *WILD ROVERS* he wanted something in the line of Copland's "Rodeo" or "Billy The Kid." And that is just what Jerry Goldsmith has provided—a richly textured composition very much from the Copland mold. In fact, one section of the main theme offers a direct quote from "Billy The Kid." The long and vibrant main title is simply superb. Matching it is the music for the breaking of a wild horse in the snow. Showing his everpresent penchant for unexpected orchestration, Goldsmith, at one point, puts an autoharp next to an accordion with interesting results. All in all, it captures both the scope and intimacy of the film. For a pleasant change, MGM Records has released an album of this beautiful score. This is the first recorded Goldsmith since *PATTON* and it's a very welcome issue. The main theme is given a vocal rendition in a wonderfully unlick fashion by Ellen Smith (MGM 1SE-31ST).

For Goldsmith, variety seems to be the spice of life for his score for *THE LAST RUN* is quite different in approach from *WILD ROVERS*. This score is one of cool, controlled sophistication with its blend of harpsichord, cymbalum, and electric guitar. The main theme is a flawless musical portrait of George C. Scott's used, cynical, and worldly-wise central character. There are also three instances of Goldsmith's ability to add dynamism to an action scene without overpowering it. As if to make up for some grievous omissions MGM has not only put out an album for *WILD ROVERS* but *THE LAST RUN* too. It is a perfect soundtrack album in that it has retained all the high points of the score. The vocal version of the main theme as sung by Steve Lawrence is neither here nor there, but was probably put in to keep MGM Records president Mike Curb happy. If that's what it

takes to get a good score on record, so be it (MGM 1SE-30ST).

On the other hand, some people are accorded the deluxe treatment for their film music as shown by the two record set of Isaac Hayes' score for *SHAFT*. Hayes' film debut results in a pleasant and, at times, dynamic score but not terribly distinguishable from what Quincy Jones or Oliver Nelson might have done with it. The title theme has plenty of drive and the musical setting for Cafe Regio's is good, atmospheric stuff, but much of the score's effectiveness is dependent on one's taste for the soul sound.

As before mentioned, the album is certainly enjoyable but hardly deserving the two-record treatment. It is available on Enterprise (ENS-2-5002).

The reverse is true of Ennio Morricone's music for *THE RED TENT*. A nice, eerie quality is lent by Morricone to the scenes on the vastness of ice and snow. The romantic themes have a tendency to get a bit over-ripe in the string section. But no score of Morricone's is uninteresting and the Paramount album (PAS 6019) is exemplary of this. The first side is seven bands of the more lush and typical Morricone fare but the real treat is the second side. It's a 22 minute band of the arctic themes that amounts to a glacial tone poem. While whistles and flutes do a striking facsimile of the arctic wind, voices are expressively used to denote the desolate quality of this polar story. A lot of it sounds very much akin to Ligeti's "Lux Aeterna" used in the lunar sequences of 2001. There are also overtones of Leonard Rosenman and Blohm Dahl's space opera "Anaria." This is truly one of Morricone's more ambitious works.

The music for *THE OMEGA MAN* suffers from the same vacillation in concept as the film itself. Ron Grainer has apparently tried for an elusive mixture of the eerie and the hip. The end product is not very successful from either standpoint. Grainer, who has done some admirable things in the past, has evidently discovered the now-in-vogue musical effect of water bell plates. This chime-like plate is struck, then dipped into water, producing a novel sound of a tonality dropping off at the end. The effect was well used in such films as *COLOSSUS* and *ICE STATION ZEBRA*, but has since been worked to death by anyone of a number of other composers. Grainer's use of it only seems gimmicky. The score also seems just too jaunty in nature to complement a story of the end of life as we know it.

Michel Legrand, within the last few years, has been evidencing a growing sophistication in his work. His score for *ICE STATION ZEBRA* was a pleasant surprise and his recent work for *SUMMER OF '42* and *THE LADY IN THE CAR WITH GLASSES AND A GUN* are very nice indeed. His scores for *THE GO-BETWEEN* and *LE MANS* are first rate Legrand. Both scores are sparse but effective. Of the two, I prefer *LE MANS* as the more melodic. The opening music is riveting as it switches from the placidity of Steve McQueen's entrance into the film, to the dissonance of his memories of a crash, and, finally, to the driving music under the beginning of activities that surround the race. The race music itself is hard, dynamic, and carefully used.

The Columbia album is a welcome but mixed gift. Many of the sound effects have been retained. They are used to good effect in some sections but in the music for the final race scenes the car noises really overpower the music. Nevertheless, considering the spareness of the score, we are lucky to have an album at all (Columbia S 30891).

In closing, for all those who took a liking to Quincy Jones' theme for *THE ANDERSON TAPES*, a faithful arrangement of it can be found, along with his themes for *IRONSIDE* and *THE BILL COSBY SHOW*, on his new album, "Smackwater Jack," on A&M Records (SP-5037).

Scenes of Trieste entries. Above: An outer space scene from Germany's *SIGNALE - EIN WELTRAUMABENTEUER* (Signal - An Outerspace Adventure) which copied an honorable mention from the festival jury for its special effects. Left: A scene from *LJUBITELJI CVIJECA* (The Flower's Amateur), a production of Zagreb Film which was awarded as Best Short Film. Right: The dead husband from Belgium's *TOILETTES POUR LE BAL* (Preparing for the Dance) which received no award.

is about the exploration of the outer extremities of our solar system by seven astronauts, men and women. I have never seen a more boring science fiction film: the spaceship looks like a do-it-yourself model kit, the actors have unexpressive faces, the color is ugly, and the action is very long and unnecessarily padded. A short film from the Soviet Union, *LUNAKHOD*, another production of the Studio for Scientific Information, was not shown.

Jean-Claude Morlot

COMING

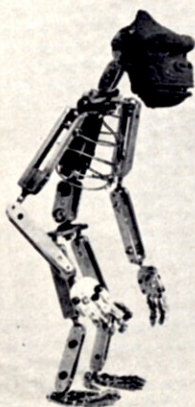
Commonwealth United Corp. which has been in dire financial straights and on the brink of bankruptcy is beginning to reorganize itself in hopes of remaining afloat. CUE owns the American distribution rights to Harry Alan Towers production of **COUNT DRACULA** starring Christopher Lee, which was directed in Spain by Jesus Franco. Commonwealth had contracted to deliver this along with other product to American International Pictures for distribution but failed to comply with their agreement due to insufficient financing. The **COUNT DRACULA** title, although one of those films completed, was never delivered to AIP and has subsequently become caught up in the legal tangle of litigation...

Christopher Lee has filmed a documentary concerning vampires on location in Rumania, in the mountains of Transylvania to be exact. The 60 minute film is likely to be released in conjunction with Hammer Films' **DRACULA TODAY**, now filming with Lee in the lead (see separate story, page 46)...

The New American Library has published *The Lost Worlds of 2001* by Arthur C. Clarke, which covers the making of Stanley Kubrick's 2001: A SPACE ODYSSEY. As Clarke was involved in the project from its very inception this book will tell the inside story...

Professional model animator David Allen is remaking **KING KONG**... as a television commercial! Allen, working under the aegis of Cascade Productions (producers of the television series **DAVY & GOLIATH** and **GUMBY**), has been commissioned by Volkswagen for the job. Allen reportedly talked them out of doing the Kong commercial with cartoon animation, convincing them that only model animation would produce the right effect, not to mention being faithful to the original. The commercial spot begins with Kong on the Empire State Building, Ann Darrow in one hand, and swatting airplanes with the other. He climbs down from the building to go on a rampage through New York and upon turning a corner runs into a conspicuously parked Volkswagen. He takes one look at the girl and one look at the bug, and tosses his chick away to pick up his very own VW and walk off into the sunset. Moral: everybody loves the bug! Allen built the King Kong puppet used in the spot. Previously he had collaborated with Jim Danforth on Hammer Films' **WHEN DINOSAURS RULED THE EARTH**...

Allen's Kong armature.



Following is a rundown of the horror, fantasy and science fiction films now filming, or in preparation, as well as notes on those in release. Titles listed in previous issues are indicated by (0:00) at the end of the article, giving a reference where additional information can be found. The first digit is the issue number, and the following digits are the page number on which the film is listed.

ASYLUM is a forthcoming horror effort from Amicus Productions, now being scripted by Robert Bloch. Bloch has had a long association with Amicus and scripted their **TALES FROM THE CRYPT** now in production...

THE BABY is a psychological terror story scripted by Abe Polsky for Quintet Productions. Filming began in November for release through General Film Corp...

BARON BLOOD has been acquired for release by Allied Artists. The Leone International Films Production is being directed by horror veteran Mario Bava for producer Alfred Leone. Joseph Cotton and Elke Sommer star in the contemporary tale of horror, witchcraft and spiritualism scripted by Vincent Forte. Filming in Austria began September 2 (4:42)...

THE BEGINNING OF THE END OF THE WORLD had its world premier August 25 at Winnipeg, Canada's Omnitheater. Actor Vincent Price, who narrates the film, was in attendance. The picture is designed to be shown simultaneously by 38 projectors for use in special theatres and planetariums. The film, scored by Skitch Henderson, is scheduled to be shown throughout the English speaking world where facilities are available...

BEN is being directed for Paramount by Phil Karlson and stars Rosemary Murphy, Joseph Campanella (who recently played Dracula in a blackout on **NIGHT GALLERY**), and Lee Harcourt Montgomery. Mort Briskin is producing the sequel to **WILLARD** for Bing Crosby Productions, which will contain two song numbers written by Don Black, with music composed and conducted by Walter Scharf (4:42)...

BLACK MAGIC went into production August 23 for Clover Films of Hollywood. The picture is directed by John P. Hayes, who wrote the original story and script, for producer Don Cady. Edmund O'Brien stars as an Elmer Gantry type whose daughter brings him back to life to kill people at her command. The feature is budgeted at \$250,000 and is scheduled to go into speedy release. A film by the same title was produced by Edward Small in 1949 starring Orson Welles as the medieval soothsayer Cagliostro...

BLOOD WILL HAVE BLOOD has completed filming for Hammer Films at their Elstree Studios, England. The gothic horror screenplay written by Christopher Wicking was directed by Peter Sykes, with Michael Horden, Gillian Hills, Paul Jones, Robert Hardy and Patrick Magee starring. (2:39, 3:41)...

CAULDRON OF BLOOD currently in release from Cannon Films starring Boris Karloff is the 1968 Spanish-made film **EL COLECCIONISTA DE CADAVERES** (The Corpse Collectors) (4:43)...

CHOICE CUTS is a science fiction novel about transplants to be filmed by former sexploitation producer Russ Meyer for Warner Bros...

CONQUEST OF THE PLANET OF THE APES began filming in December for

Apjac Productions and 20th Fox release. The fourth film in the series takes place in the year 1983 and picks up where the last film left off. Paul Dehn did the script from his original story. Producer of the series Arthur P. Jacobs sees a gross of \$50 Million as the distributors take for the first three films alone (4:43)...

COUNT EROTICA VAMPIRE has been completed for Lobo Productions starring John Peters, Mary Simon and Paul Robinson. Tony Teresi directed for producer Kelly Estell...

THE CRIMES OF DR. PETIOT is being prepped for filming in Spain by Jose Luis Madrid who filmed the recently released version of **JACK THE RIPPER** in Europe...

CRUCIBLE OF TERROR has completed filming at Shepperton Studios starring Peter Cushing and Mike Raven...

CYCLE OF VAMPIRES is in preparation for production by General Films Corp...

DOCTOR JEKYLL AND THE WEREWOLF has been completed in Spain by director Leon Klimowski. The film stars Paul Naschy who is garnering a reputation in Spain as a horror film celebrity. In the film Naschy plays both Dr. Jekyll, the werewolf, and their respective alter-egos. Director Klimowski is currently working on **I, THE VAMPIRE** starring Christopher Lee...

DR. PHIBES RISES AGAIN began lensing in November in London with Vincent Price repeating in the title role. Robert Fuest, who directed the original film, **THE ABOMINABLE DR. PHIBES**, will helm from a script by James Whiton. Albert Fennell is producing for AIP release...

DOC SAVAGE, THE ARCHENEMY OF EVIL will be the first in a film series by director George Pal. Pal has secured the screen and TV rights to the 181 novels which feature character Doc Savage. Pal obtained the rights for an undisclosed sum through Marvin Birdt & Associates from Conde Nast Publications and Mrs. Lester Dent, widow of the man who wrote the novels for sixteen years under the pseudonym Kenneth Robeson. The novels originally appeared in the pulp magazine **DOC SAVAGE** in the 1930s and 1940s, rare collector's items today, and are currently enjoying a paperback revival. The first film of the series will use various ideas from the books as a whole, and will not be based on any one novel. Pal stated his attitude toward the project: "the Doc Savage films will be pure escapism, a little camp and a bit nostalgic. We want to appeal to children and adults who love action, adventure and good entertainment--with no complications, no social comment." Pal added that numerous special effects will be employed to depict Doc Savage's advanced technology. Pal has been acquiring properties for filming for the past four years, since his last film for MGM in 1968, **THE POWER**. The fate of Pal's project last summer, the filming of Philip Wylie's **THE DISAPPEARANCE**, is not known...

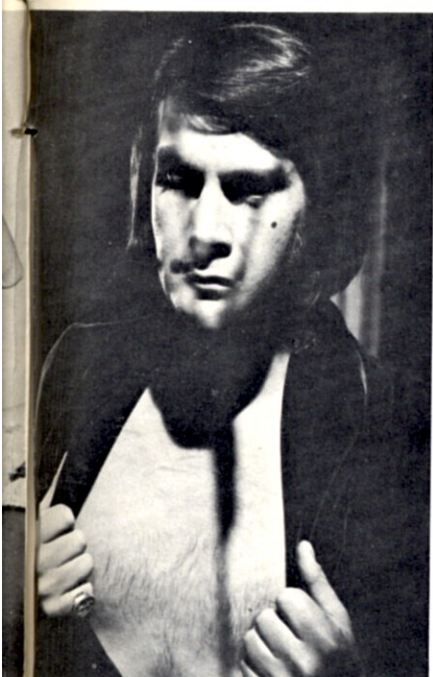
DOOMWATCH is being directed by Peter Sarsy for British Tigon Productions. Tony Tenser is producing at Pinewood Studios in London, with Judy Geeson, George Sanders and Ian Bannen starring. Sarsy directed **TASTE THE BLOOD OF DRACULA** in 1970 for Hammer Films...

DRACULA WALKS THE NIGHT will be the next in the Dracula series from Hammer Films following the completion of their current entry **DRAC-**





Top: Zandor Vorkov as Dracula attempts to revitalize the Frankenstein monster in **DRACULA VS. FRANKENSTEIN**, a poverty row cheapie in release from Independent-International. The film attempts to pay homage to the classic horror films of the 1940s but only proves that there's no turning back the clock. Bottom: A very atmospheric scene from the same company's release of **FRANKENSTEIN'S BLOODY TERROR**, a Spanish film (4:43) which features vampires and werewolves, but no Frankenstein. Middle: Ralph Bates as Dr. Jekyll (right) and Martine Beswick as Sister Hyde (left) in Hammer Films' Production **DR. JEKYLL AND SISTER HYDE**, currently in release in England. The curious facial similarities between the two performers is said to greatly enhance the effectiveness of this take-off on the Robert Louis Stevenson novel.



ULA TODAY (see page 46 this issue). The film will be a complete breakthrough for Hammer with a record budget of 288,500 Pounds (over three quarters of a million dollars) and a cast and crew which reads like a "Who's Who" of Hammer history. Producing will be Anthony Hinds and Anthony Nelson-Keyes, with Terence Fisher directing from a script co-authored by Jimmy Sangster and Richard Matheson. The film will be a remake of the original Dracula story using historical material to trace the origin of Dracula as the Hungarian Prince Volvod Dracul, the infamous impaler. The story then progresses to the year 1895 when Dr. Van Helsing joins forces with Sherlock Holmes and Dr. Watson in London to fight the vampire's evil menace. Repeating in their roles as Van Helsing and Dracula are Peter Cushing and Christopher Lee, and the cast also features Jack Palance as Macatta, Dracula's slave and disciple, Barbara Shelley, Michael Gough, Ronald Lewis, Duncan Lamont, Thorley Walters, Andrew Keir, Michael Gwynn, Jack McGowan, Freda Jackson, Ferdy Mayne, Suzan Farmer, and Hazel Court. James Donald plays Sherlock Holmes and Michael Ripper plays his companion Dr. Watson. The Brockridge/Russ Jones Production in association with Hammer Films Productions began shooting in February at the MGM/EMI Elstree Studios of Associated British Productions, Hertfordshire, England for release through Warner Bros...

EARTHQUAKE 1980 is being scripted for Universal by Mario Puzo the author of the best-selling novel *The Godfather*. Sidney Beckerman will produce the film and John Sturges has been set to direct. No starting date has been announced...

ELMER is the title of a science fiction project announced for filming by AIP...

EVIL IN BLOOD is a new release from Paragon Pictures...

FEAR IN THE NIGHT is a forthcoming suspense-thriller from Hammer Films starring Judy Geeson, Peter Cushing and Ralph Bates. Jimmy Sangster, who likewise helmed their **HORROR OF FRANKENSTEIN**, will be the producer, scripter, and director...

FRANKENSTEIN VS. DRACULA is not to be confused with the film of the same title currently in release by Independent International. The film is a German-Italian coproduction starring Michael Rennie as a mad scientist who breeds an assortment of mummies, werewolves and vampires to terrorize the world. The film also features Karin Dor and Craig Hill and is currently in release in England.

No US release has been set...

THE FROG has completed filming at Shepperton Studios in England for Benmar-Scotia-Berber Productions. Horror vet director Don Sharp helmed the horror film starring George Sanders, Beryl Reid, Nicky Hensen, and Mary Karkin. The film had previously been titled **THE LIVING DEAD**...

FROGS is an ecological science fiction film being produced by AIP for 1972 release. The film is a co-production with Peter Thomas Productions and is being filmed from a screenplay by Barry Trivers based on an original by Robert Hutcheson. Filming began in Tampa, Florida with George McCowan directing a cast including Ray Milland, Sam Elliott, Joan van Ark, Judy Pace and Holly Irving. The story involves the terrified residents of an isolated lakefront area which becomes infested with snakes and frogs...

HERBIE RIDES AGAIN has been scripted by Bill Walsh and Don DaGradi for Walt Disney Productions, for production this summer. The film will be a sequel to Disney's **THE LOVE BUG**, which was the #1 box-office grosser in 1968...

HOUSE OF MADNESS will be filmed by Mexican producer Robert Viskin and is based on the works of Edgar Allan Poe...

HOUSE OF 100 HORRORS is to star Joseph Cotton and will be filmed in Spain. It is the current project of producer-director Mel Welles who recently completed **LADY FRANKENSTEIN** starring Cotton for release through Roger Corman's New World Pictures. Welles also directed the Orbita-Tefi Films coproduction **LE BARON VAMPIRE** released in this country by Allied Artists as **ISLAND OF THE DOOMED**...

HOUSE OF THE SEVEN GABLES is being scripted by Gerry DePego for AIP release. Depago replaces British screenwriter Guy Elmes on the assignment. The gothic Nathaniel Hawthorne novel was filmed in 1940 by Universal Pictures starring George Sanders, Margaret Lindsay and Vincent Price. The new filming is part of AIP's continuing resuscitation of the classics begun with the success of their **WUTHERING HEIGHTS**. The filming will take place in England with Robert Fuest directing for 1972 release. It is not known whether AIP will cast Vincent Price, who appeared in the earlier version, and who is currently under contract to them. How about for old-time's sake, huh, Jim & Sam?...

IDAHO TRANSFER is an ecological science fiction film to be produced by actor Peter Fonda...

INFERNAL IDOL began filming in February for producer Herman Cohen in England. The film is based on the novel by Henry Seymour, currently in release in paperback from Avon, and is a tale of witchcraft and ritual murder...

ISLAND AT THE TOP OF THE WORLD began filming in January for Walt Disney Productions and Buena Vista release. The fantasy script by John Whedon involves the discovery of a lost civilization of Vikings by three explorers on a volcanic island in the Arctic. Winston Hibler will produce and Robert Stevenson direct for 1972 release...

1. THE VAMPIRE stars Christopher Lee and is being produced in Spain by Hispamex Films. Leon Klimowsky directs...



JONATHAN

Scenes from **JONATHAN, VAMPIRE** **STERBEN NICHT**, the controversial West German Beta Films Production written and directed by Hans W. Geisendorfer. The film has been subtitled and released in France as **JONATHAN, LE DERNIER COMBAT CONTRE LES VAMPIRES**. In all outward aspects the film appears to be an ordinary horror story, however the personal vision of its director makes it a strangely disturbing film about facism. On the surface it is a loosely remade **DRACULA**, telling of the hero's attempts to find and destroy a vampire prince and his minions in their remote castle, and underneath it is the story of a people who struggle against their oppressor and finally revolt to destroy his evil. The vampire, Jonathan (Jürgen Jung, pictured top), is a stereotyped icon of Hitler, sans mustache, but with a haircut and demeanor that make the parallel inescapable. Jung's diction and the fact that he is speaking German add conviction to the simile. The film is replete with strikingly effective macabre imagery: a priest saying his prayers at night in the deserted rubble of a church; innocent young girls dancing and singing around unfortunate victims; a Bunuelian hunchback that collects the crucifix; vampires walking in the country in the open daylight; and finally the chilling finale that finds the death of Jonathan. The film has a patina of modernity and the avant-garde, with its long takes, choral musical arrangements, and broad acting by the performers. Sadly, the film has been badly cut, or censored might be more accurate, in that fully 20 minutes of its original running time has been deleted to tone down its political message.

Jean-Claude Morlot



KING KONG has been rumored to be scheduled for remaking by England's Hammer Films. Hammer's managing director Michael Carreras has confirmed that they had tried to put the project into production, but for the moment there is no thought of going any further with the idea. RKO Radio Pictures which own the rights to the original film have stipulated that remakes are taboo although sequels and new films are allowed to feature Kong. If the studio should push ahead with any project involving King Kong, Ray Harryhausen will be invited to do the special effects...

MAD BUTCHER is in post-production editing and dubbing for release later this year from Universal Entertainment. The film stars Victor Buono and John Ireland...

THE MAN WHO WAS MAGIC is the title of a novel by Paul Gallico purchased for production by David Wolper for production this year...

MEETING OF THE MINDS is a 90-minute drama penned by Steve Allen which the comic/mc will try to have filmed. The play brings together such diverse spirits as Cleopatra, Thomas Aquinas, Teddy Roosevelt, and Thomas Paine...

THE NAKED MARE stars Barbara Bouchet as Gemmata, a beautiful peasant girl who turns into a horse. The screenplay by director and co-producer Franco Rossetti is based on several stories from Boccaccio's *Decameron*. The Hubris film production began lensing in October in Italy with Don Backy and Renzo Montagnani featured. Miss Bouchet made her nude debut in Otto Preminger's *IN HARM'S WAY*...

THE OTHER has begun location filming at Murphy's, California under the direction of Robert Mulligan. The film is based on the current best-selling horror-suspense novel by Thomas Tryon, who both peddled the property to Mulligan (as co-producer under the aegis of 20th Fox) and penned the film's screenplay. He is the same Tom Tryon who appeared with Gloria Talbot in the curiously interesting Paramount film *I MARRIED A MONSTER FROM OUTER SPACE* in 1958. He's certainly come a long way. Broadway actress Norma Connolly and character actor Victor French have been signed for the leading roles and Portia Nelson and Jenny Sullivan are featured (3:43, 4:45)...

A PLACE CALLED TODAY is a forthcoming political science fiction film from Derio Productions starring Lana Wood, Cheri Caffero and Richard Smedley. Don Cahain directs from his own script for producer Ralph Desiderio...

PUNISHMENT PARK is the title of the latest film from anti-establishment director Peter Watkins (see review *THE GLADIATORS* this issue). The Chartwell Films release was screened in October at the New York Film Festival held at the Vivian Beaumont Theatre at Lincoln Center for the Performing Arts. The film takes place in the future at a time when dissenters, revolutionaries and malcontents are given the choice of going to prison or spending three days in a "punishment park" where they are ruthlessly pursued and harassed by the establishment...

RETURN TO WUTHERING HEIGHTS is slated for March filming on the Yorkshire Moors in England for AIP release, based on the second half of the classic Bronte novel (4:46)...

ROACH is a new release from Paragon Pictures in 3-D...

SINBAD'S GOLDEN VOYAGE is the joint project of producer Charles H. Schneer and special effects technician Ray Harryhausen. The film, which is not a sequel to their earlier *7TH VOYAGE OF SINBAD* (1958) will be filmed in Spain...

SINKING OF THE JAPANESE ISLANDS is a forthcoming science fiction title to be produced by Japan's Dai-ichi Films...

THE SPECTRE OF EDGAR ALLAN POE will be a production of Universal Entertainment (not to be confused with Universal Pictures) in association with Steeplejack Ltd. Antony Stefano directs from a script by Denton Fox. The company currently has *BIG FOOT*, about America's abominable snowman, in release starring John Carradine...

TALES FROM THE CRYPT began filming in September at London's Shepperton studios starring Peter Cushing, Joan Collins, Roy Dotrice, Richard Greene, Nigel Green, Patrick Magee, Nigel Patrick, Barbara Murray and Sir Ralph Richardson. Producers Milton Subotsky and Max J. Rosenberg, under their Amicus Productions banner, are delivering the film for Metromedia Producers Corp and Cinerama release. The film's title harks back to the name of the EC comic book produced during the fifties which became famous for its grisly stories of horror and the supernatural. No such connection, however, has been implied by the producers. In concept the film is similar to previous Amicus anthologies including *DR. TERRORS HOUSE OF HORRORS* (the first), *TORTURE GARDEN*, and the recent *HOUSE THAT DRIPPED BLOOD*. Sir Ralph Richardson plays the pivotal role of a mysterious monk who takes a group of people ahead in time to show them acts of evil and violence they might commit. None of the previous Amicus anthologies have been outstanding, and now with Rod Serling's *NIGHT GALLERY* on television each week, who needs this...

THE TIN MEN will be a humorous film about a computerized society, scripted by science fiction writer Kurt Vonnegut Jr. and Michael Frayn, based on Frayn's novel. Lester M. Goldsmith will produce the film for Sourdough Productions and Columbia release...

TOWER OF EVIL began filming in September for Richard Gordon's Grenadier Films from a horror-suspense screenplay by George Baxt. Tim O'Connell directs the film which stars Bryant Haliday, Jill Haworth and Dennis Price. Haliday has been the star of two former Richard Gordon projects *THE DEVIL DOLL* and *THE PROJECTED MAN*. Grenadier plans to produce three other films this year, and is specializing in horror properties. Richard Gordon formed Grenadier in association with Joe Solomon who will distribute the films through his Fanfare Films organization. Solomon cited the move as an attempt to produce quality medium-budget horror films on a continuing basis...

VAMPIRE CIRCUS has been completed for Hammer Films at England's Pine-wood Studios. Wilbur Stark produced (2:45, 3:44)...

WALDO will be an AIP production for release later this year. Filming on the Coburn Corp. coproduction began in England in January with Stephen W. Janh and Louis M. Heyward producing. The picture is based on a script by Max Ehrlich and Gerald Schnitzer which details the bizarre experiences of a man who can undergo complete physical transformations...



DRACULA TODAY

Unit publicist Edna Tromans arranges a visit to the filming of *DRACULA TODAY* for British correspondents Chris Knight and Peter Nicholson

It is thirteen years since moviegoers saw the infamous Count Dracula with away to dust at the hands of his adversary Dr. Van Helsing, in the Hammer Films remake of *DRACULA*. The new acting team of Christopher Lee and Peter Cushing brought the characters of Dracula and Van Helsing to vivid life, and although each has appeared in subsequent sequels throughout the years, they had never been reunited in battle, that is not until Hammer went into production on their latest Dracula film, *DRACULA TODAY*.

As the title suggests, the characters and the storyline are brought up to modern times, the settings being London's Chelsea (the film was originally to be titled *DRACULA, CHELSEA '72*) and Notting Hill. The film was shot at the EMI/MGM Elstree Studios some miles north of London and locations were done at the grounds of a local school a few minutes ride from the studio, which has been used for location work not only by Hammer but by other film companies.

At the studio, where filming was not underway, I examined two of the sets which were ready, one being a discotheque and the other being a graveyard. The dance set is very colorful while still retaining a hint of darkness and mystery, and the way the set is built, using criss-cross latticework, gives the impression of a spider's web. The graveyard set is intentionally kept dull, with dark, sombre colors and lighting which, from where I was standing, looked very striking. One aspect that Hammer has always set a high standard on has been their sets, and this film appears to be no exception. The art director responsible for the sets is Don Mingaye who is extremely experienced in his work since he has been designing sets for Hammer for many years.

I arrived at the location on a cold, windy November morning to find that the unit had been there for some hours. There was more than a hint of rain in the air while rehearsals took place, and it wasn't long before the rain began to fall steadily. Although this was a temporary setback, the director, Alan Gibson, decided to go ahead and get the first death scene of Dracula (there are

two in the film's script) in the can. The scene had been set up for some hours and consisted of a horse-drawn coach which had crashed into an oak tree. Dracula and Van Helsing had been thrown from the coach and are seen struggling together by the roadside. In the fight, Van Helsing impales Dracula with the remains of one of the broken coach wheels, a spoke piercing his heart. Dracula staggers around, clutching at the broken wheel, his blood red eyes filled with anger and hatred for Van Helsing.

I asked Peter Cushing how he felt bringing what is basically a period character into modern times. He told me that he felt people would accept this and that it was just one of the many battles that Van Helsing and Dracula had had over a period of many years; why shouldn't Van Helsing's descendants carry on the everlasting struggle against the infamous Count.

Producing the film for Hammer is Josephine Douglas, former television producer and director, who worked closely with writer Don Houghton on the final screenplay. Alan Gibson, who has *GOODYBYE GEMINI* and an earlier Hammer film called *CRESCENDO* to his credit, was chosen to direct. The film also features Stephanie Beacham, Marsha Hunt, Christopher Neame, and Michael Coles, and is being produced by Hammer Films for worldwide distribution by Warner Bros.

Chris Knight

Scenes from *DRACULA TODAY* on location for Hammer Films. Christopher Lee as Dracula and Peter Cushing as Dr. Van Helsing rehearse Lee's first death scene where he is impaled on the spoke of a broken carriage wheel. The director, Alan Gibson (in coat, top left, and in sweater, middle) directs and discusses the scene with his actors. The first death scene is a flashback to the year 1873, while the action of the remainder of the film takes place in modern times with Van Helsing's descendant (also played by Cushing) fighting the evil of Dracula. (Photos by Peter Nicholson)



LETTERS continued from page 5

caveman nonsense far beyond any necessary bounds, with particularly ludicrous emphasis on their dumb-dumb dialogue. Further, he allowed some of the principals to overact, and also displayed scant understanding of camera technique. He also took too serious an approach. Don Chaffey, in directing *ONE MILLION YEARS B.C.*, took an even simpler script and made it colorful and exciting, in a comicstrip fashion. Wilkie Cooper's camerawork was far superior to Bush's blurry and poorly lit stuff. Some of Cooper's land and seascapes for *ONE MILLION YEARS B.C.* were breathtaking. Special effects are, in this case, harder to compare, but I prefer Harryhausen's, in spite of the smooth Danforth work. Danforth is undeniably a first-rank artist and technician, but his creations lack the dynamism and personality of Harryhausen's... the simple presence. Granted, Danforth deliberately placed his animals in new perspectives, and achieved some marvelous matching with his live action footage. Even with that, his monsters somehow look like animated puppets to me, and Harryhausen's beasts always look ferociously real. True, Danforth's baby dino was cute and superbly animated, but who can claim that Harryhausen's virtuoso animation of *MIGHTY JOE YOUNG* (performed when he was Danforth's age) was any less convincing?

Keep in mind that it was Ray Harryhausen, not Willis O'Brien, who animated the stunning nightclub scenes for *MIGHTY JOE YOUNG*. Or, for that matter, that Danforth's complex FX set-ups for *DINOSAURS*, with their startling mating of live action and effects, were superior or even as good as Harryhausen's astounding handling of the church climax in *VALLEY OF GWANGI*?

Finally, I dislike this condescending attitude toward the construction of Dynamation films. Can you truly say that Danforth's pterodactyl was any better "motivated," or less expected to appear on the screen, than Harryhausen's pteronodon for *ONE MILLION YEARS B.C.*? Or that the surprise appearance of the Chasmosaur was any more startling than the first eye-popping glimpse of *SINBAD'S* Cyclops? Or that Danforth's staging of the cavemen capturing the beached plesiosaur furthered the plot more cleverly than the castaways of *MYSTERIOUS ISLAND* catching a crab? Didn't they both get dinner?

I know. Friends have argued with me that a film like *JASON AND THE ARGONAUTS* is just Beginning, Monster, Monster, Monster, End. It's a stupid argument. Not merely for the fact that *DINOSAURS* is really scarcely any different. It's stupid to condemn a film, call it "bad cinema" (the Ultimate Insult, I suppose!), merely because their scripts are similar. Frankly, they are not. The dialog is not the same. Be that as it may, I will argue that a film does have value, even if it exists only in the technical virtues it offers. It does because the various technical trappings of a film are inseparable, and any one good contribution always complements the film as a whole. And finally, you have to look at a film in the light it was intended. A film like *MYSTERIOUS ISLAND* makes no claim to comment on great human issues, or to make burning inroads in cinematic art. It promises entertainment and catharsis, and it delivers. Can't a film have value for its being professional, beautifully made, and entertaining? Who ever said that art has to have an excuse (either Harryhausen's effects, Herrmann's music, Cooper's photography, or what have you)? I would wish that Mark Wolf would provide his own opinions on the subject.

To get on with it, I'd like to mention that it was Wally Westmore who did March's makeup in *DR. JEKYLL AND MR. HYDE*. Wally was with Paramount,

Perc with Warner Bros., and Bud with Universal. Speaking of make-up, you might have mentioned that the beautiful work done on Frid for that dreck, *HOUSE OF DARK SHADOWS*, was by today's top make-up man, Dick Smith. Finally, I quite agree with your stand on *THE PRIVATE LIFE OF SHERLOCK HOLMES*.

CRAIG REARDEN
address, unknown

My compliments on your fine magazine. Though the print and most of the photos are footnote size, the even columns and excellent clarity of the stills, enhanced by the glossy paper, make for a slick, professional package. One wonders, however, why such a tasteful, literate publication presumes to arrogate such exclusivity as "the (sic) review of horror, fantasy and science fiction films."

Your thoughts on *NIGHT OF THE LIVING DEAD* in your editorial were well-taken and well-written. Similarly, I enjoyed the sensitive treatment of *A PORTRAIT OF JENNIE*.

A highlight for me was the interview with Rouben Mamoulian. But the way it was buried between movie reviews, and Mamoulian's name was so obscured in the title of the article, I noticed it only because of the photos!

Gary Dorst's tribute to Albert D'Agostino was important and deserved more than one page, just to print larger and more photos of the sets. I do not understand what Mr. Dorst meant by the "human quality" of the sets.

I agree with Mark Stevens' favorable review of *ANDROMEDA STRAIN*, but why the supercilious references to "mediocre music that makes a hit with the public" in his column *The Score*? Isn't that what mass media, by definition, is all about?

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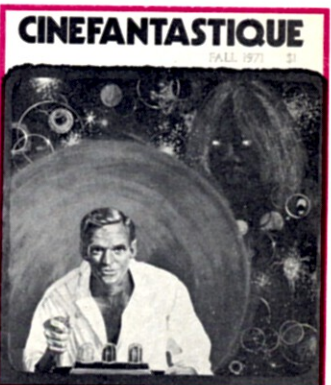
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*"His eyes were positively blazing.
The red light in them was lurid,
as if the flames of hell-fire blazed behind them.
. . . The mouth was redder than ever,
for on the lips were gouts of fresh blood,
which trickled from the corners of the mouth
and ran over the chin and neck."*

—Bram Stoker, 1897

